

**'VAGABOND KING'  
IS COMING!  
HOW WILL YOU  
SELL IT?**

**Prepare For Profit Stampede!**

# Publix Opinion

The Official Voice of Publix

**'VAGABOND KING'  
IS COMING!  
HOW WILL YOU  
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Vol. III

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## PUBLIX SHOWMEN MUST DEVELOP POTENTIAL RESOURCES OF TRADE

### PROGRAM TOP-HEAVY WITH TRAILERS IS SERIOUS MENACE

A serious evil which, unless properly remedied, might result in alienation of patron interest in the theatre and eventually, even the patronage itself, is pointed out by A. M. Botsford, Director of Advertising and Publicity. It is the tendency to over-burden theatre programs with trailers and other selling accessories which, unless they possess in themselves, distinct entertainment qualities, lessen the admission value of the show to a dangerous proportion.

Some time ago, Mr. Botsford sent out a notice to all division directors and managers, district managers, district and theatre advertising men, calling this matter of "trailers" to their attention. The response which he has received from the field indicates that it is a subject which merits much serious thought, inasmuch as various field executives have experienced adverse audience reactions to this type of over-selling.

#### Talk Too Much

"Our screens are our best salesmen," writes District Manager Charles G. Branham, of Chattanooga, Tenn., in response to Mr. Botsford's letter, "but like a lot of human salesmen, they often talk themselves out of an order by saying too much."

Mr. Branham tells of a conversation.  
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### A Message!

Prints of the talking film address made by President Sam Katz to theatre managers have been delivered to all district managers, who will take the prints to theatres in their respective districts, exhibit them and discuss them later with the managers.

Pamphlets containing the full printed text of the speech have been supplied also and personal copies will be distributed after each showing of the film. The contents of these pamphlets, of course, is strictly confidential, and recipients are warned to keep them in their possession.

### COST CONTROL IS INSURANCE ON PROFITS

"The functioning of the Cost Control Committee," declared Executive Vice-president Sam Dembow, Jr., in a recent report, "is a definite form of profit insurance for future business. It is making it possible for us not only to produce an increased volume of business, but to do so at a proportionate, anticipated cost."

"In other words, in attaining our periodic quotas we are not losing sight of the fact that it is a net profit increase in returns, instead of only a gross increase, with which we are concerned. We must have every man spending Publix money ask himself constantly, 'Am I getting a hundred percent return on every dollar?' and 'Do I know promptly how yesterday's dollar was lost?'"

The Cost Control Committee works with just such definite principles in mind and is thus able to make its activity so very much worth while. It aims, first of all at getting for Publix 100 cents for every dollar expended. It is engaged, secondly, in finding the leaks that caused avoidable losses in the past so that it will be possible in the future to know immediately just how losses occur. Thirdly, and most important, it

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### PASS ALONG YOUR BRAINS —NOW!

While all the showmen in Publix are busy planning to blast the world with Publix contribution to the maximum appreciation of Paramount's masterpiece — "The Vagabond King"—many home office officials are busy planning the Second Quarter Profit Stampede which will offer \$25,000 in cash prizes to showmen.

If you have any ideas on the "Stampede", write a special delivery air-mail letter to Publix Opinion, and we'll see that it gets consideration by the Stampede Committee.

### DISTRICT MANAGERS GAIN BENEFITS FROM SESSION

With the first District Managers' Session rapidly drawing to a close, Messrs. Dembow, Chatkin, Botsford and other Home Office executives expressed their extreme gratification with the results of the meetings and commended the enthusiasm and zeal with which the district managers threw themselves into the work.

Working late in the night, and devoting every possible minute of their time to acquiring and assimilating the vast amount of organizational information doled out to them in concentrated form by the various department heads, the twelve field executives have equipped themselves with a fund

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### COMPLETE BUSINESS-SURVEY OF COMMUNITY FIRST STEP TO TOP BOX-OFFICE GROSSES

Basing his conclusions upon a careful survey of the operating conditions of all points throughout the circuit, President Katz avers that the full resources of every Publix town are not yet being completely utilized.

A careful check-up is now being instigated to make certain that every theatre gets its full measure of the potential business in the town where it is located.

"In a number of instances," declared Mr. Katz, "we are only skimming the surface of all the business which rightfully belongs to and can be obtained for our theatres. That condition will be forcefully remedied at once. No business can thrive if its foundations rest only upon the outer surface of available resources. It must be firmly imbedded upon rock bottom, and its roots must extend to every source of nourishment to be found."

"Routine business methods cannot be tolerated in Publix. They are dangerous in any industry, and particularly so in show business, which depends so much upon catering to the varying whims and tastes of an entertainment-seeking public. This is true more than ever at the present time, when the revolutionary day-to-day changes of our industries are constantly expanding the theatre's selling field, and opening up new avenues of income that were previously ignored. The industry is moving, constantly on the go, and we must move with it."

#### Contact Local Clubs

"The advent of the talkies, bringing the most renowned artists of the world to the living screen, has slowly but steadily encouraged the interest and patronage of many who, heretofore, have made it a pose to scoff at the motion picture," continued Mr. Katz, "With them have come thousands of moderately educated people who follow these leaders with the idea of being counted among them. What ef-

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### ADOLPH ZUKOR GOES TO COAST

Adolph Zukor, president of Paramount Famous-Lasky Corporation, entrained for the coast on February 10. He will return to New York six weeks later, after vacationing for two weeks.

### Final Warning!

If you haven't already made up the December Drive Scrapbook and forwarded it as requested several times by Messrs. Chatkin and Botsford, do it this week. Next week Publix Opinion will be compelled to turn in a list of those who ignored the request.

If you haven't already received your Bound Volume of Publix Opinion, have your District Manager okay your request, and address it to L. L. Edwards, Home Office. Ditto for the Daily Forecast Calendar. These two articles are only for Publix theatre House Managers and Advertising Managers and Executives. They cannot be sent to anyone else for numerous apparent reasons—chief of which is that only enough were printed to meet the needs of Publix showmen.

Cover this at once!!! You can't put it off any longer—and you won't be told again!!

### PLANT 'VAGABOND KING' MUSIC FOR CONTINUOUS RADIO USE!

"Why haven't you loaded up your local radio station with the tunes from The Vagabond King?" is today's burning question from A. M. Botsford, General Director of Advertising and Publicity for Publix.

"The time to get the music of 'The Vagabond King' before the public is

now—as far in advance of the playdate as possible," Mr. Botsford advises.

"Get up a list of local radio advertisers, and directors of local radio hour-programs, as well as the station director. Call each one on the phone, or see them. They're overlooking the biggest bet in radio if they miss the chance to be the first local influence to seize the advance

tip on this huge topic of local public attention. They're doing themselves a big favor if they keep their "hour" loaded with 'Vagabond King' Music.

"The real benefit of musical exploitation is its value as an advance seat-sale medium. Don't wait until the film popularizes the songs. Make the songs popu-

larize the film before the local playdate of the film.

"Every radio station in every Publix town, starting immediately, ought to be broadcasting the music several times daily. It's one of your most valuable publicity mediums, and its effect is continuously beneficial, with only the initial effort required!"

## LONG TRAILERS ARE SERIOUS MENACE

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sation he had with a prominent business man who seldom misses a show at the best theatres and whose first comment was "Why don't you fellows cut out those announcement things? I arrange to come to the theatre fifteen minutes after starting time so that I will not have to sit through them."

Mr. Botsford points out that the trouble, in most cases, lies not with the legitimate news interest and entertaining announcements of coming attractions, but rather with the interminable local appendages which cannot help but bore and discourage the audience.

### Over-use of Screen

"In our emphasis about the extreme advertising value of our screens in selling our coming shows", declared Mr. Botsford, "are we not leading our theatres into an over-use, or an incorrect use of the screen with coming attraction trailers? With the tremendous selling value of the screen, such stress has been placed on advertising trailers that many of our theatres are not only carrying sound trailers on the following week's attractions, but are concluding the trailer presentation with a series of frames about individual acts, cartoons, etc. in addition to which our theatres frequently run on their trailers tie-up copy such as the recent "Shop and mail early" campaign, plus infrequently, New Show World trailers, plus miscellaneous copy on December Drives, plus other local messages having to do with selling. In addition to this the managers are many times required to write copy introducing the sound trailers, to, I suppose, lend a sort of personal touch to the trailer presentation.

"Now put yourself in the place of a patron of the theatre who is confronted with this immensely long advertising message from the screen either in one dose or distributed through the program between various units.

### Double Evil

"In the case of our houses playing split week policy, all this long trailer story is double. Just how much this boring repetition and over-attempt at selling lessens the admission value of the show is something that merits our serious study. I believe there is a definite reaction on the part of the public against this tremendous trailer drive and that we are weakening our sales messages by attempting to do too much.

"It takes skilled men to prepare trailers with entertainment value. Roughly speaking, the sound trailers on coming attractions are of more entertainment value than our attempts at writing additional copy selling these shows.

"In attempting to tell our entire story on the screen, the net result is we are saying nothing that remains in the minds of the patron and leads him to want to come back to buy a ticket for the next show. In fact, just the opposite effect is being had. The pa-

## PLEASE!! THANKS!!

By express request from Mr. Katz, preceding any and all others, the privilege is not only extended, but it is definitely ordered that everyone, and anyone on the Publix rolls consider himself as a duly authorized correspondent and contributor to the company's official paper—YOUR paper—the paper that YOU create and cause to be.

To insure its usefulness, and hence its continuance, EVERYONE must contribute.

We don't want poetry or platitudes. Also, we don't want to wade through a ton of useless verbiage to get a grain of helpful material.

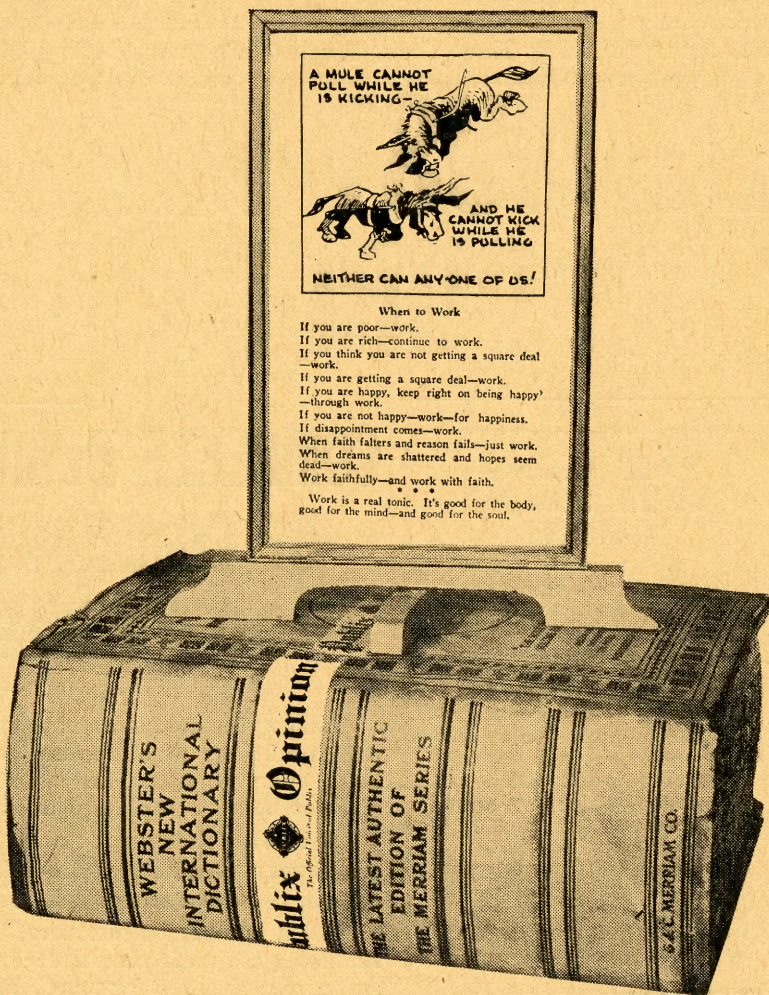
Write your contribution as you would write a news-story, and accompany it wherever possible with newspaper clippings, and photos. Give everyone connected with the item you send, his proper credit.

The most valuable contributions are those experiences which by publication will offer illumination to others who might find themselves facing the same situation.

Remember, YOU are one of the editors and one of the reporters for Publix Opinion.

## ACCIDENTAL PHOTO

Lew Nathan, official photographer for Publix in New York, found this sign on the dictionary in Ye Ed's office, and "shot" it. Then someone sold it to us as a "food-for-thought-feature" for the paper. He's right, if you let your imagination go for a ride thru this picture.



## PROFITS INSURED BY COST CONTROL

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is engaged in fixing the responsibility for expenditures on the people who spend money.

"It is the experience of every business man," Mr. Dembow stated, "to find that sales expenses rise faster than they ought to. To counteract this, we have instituted cost control. We can thus tell, day by day, that we are getting a dollar's worth of results for every dollar we spend, and if not we know just how the loss occurred and who was responsible.

"Not only will this result in increased efficiency on the part of every member of the organization, but it will find itself reflected in increased business and strength for Publix and in greater opportunities for everybody connected with it."

tron is beginning to resent the interminable trailer copy which occupies our screens.

"It is time for us to begin to plan a happy medium on this trailer situation and the matter should be taken up seriously on the ground that at present, I think we are over-doing our trailer copy."

## DEVELOP YOUR POTENTIAL TRADE

(Continued from Page One)

fort is being made in Publix to get this business? Have we penetrated deeply and exhaustively enough into the schools and colleges? Are we contacting every literary and dramatic club, social clubs, fraternities and every other similar organization that each town contains?

"The recent trend of manufacturing in the South has converted many of the towns there, formerly dependent upon a rural trade for its support, into thriving industrial centers. The population has increased tremendously. Here, as well as in the larger metropolitan centers whose backbone is the manufacturing industry;—have we gone directly into the mills and assured ourselves of their 'vast employed' trade?

Have we carefully analyzed all the resources of a town and harnessed them to our business?

"These are the questions which every showman must ask himself and must eventually answer in the affirmative if he is going to keep abreast of the times.

"It has always been one of our main selling points that a Publix theatre is a community center. The many benefits which a Publix theatre brings to a community are self-evident, and have often been repeated. The time has come for some hard, concentrated thinking on how to make the theatre enjoy every possible benefit from the community. That," concluded Mr. Katz, "is the problem that I want every Publix showman to tackle. Until every activity in every Publix town is definitely represented in terms of patronage of Publix theatres, I shall not consider that problem solved."

## Notice!

The Technicolor trailer on "The Vagabond King" will be ready in plenty of time. National Screen Service has 93 prints of it right now and further deliveries of prints will follow regularly from now on. The trailer is 325 feet long in its present form and is a knockout in every way.

You ought to rehearse this trailer in advance so as to determine the proper volume of sound to put on it when it is run. Our experience with the trailer, after running it some twenty or thirty times over a period of weeks, is that it is more effective when stepped up somewhat louder than the operator normally would run it. This is especially true of the opening scene and the duet "Only A Rose." It also makes "The Song of the Vagabonds" come out with a terrific punch.

A. M. BOTSFORD

## Barutio Manages N. Y. Paramount

Stephen L. Barutio, formerly manager of the Rialto, New York, has been transferred to the Paramount, succeeding E. T. Leaper, who succeeds J. C. Strock as supervisor of Front house operation for the New York theatres. G. Coats, succeeds Barutio as manager of the Rialto.

## DISTRICT HEADS BENEFIT AT SESSION

(Continued from Page One)

of valuable knowledge and clarity of view-point which they consider helpful from a practical theatre operating basis.

When, backed by this knowledge, they return to their posts and disseminate some of their newly-acquired ideas to the men in the field, the benefits which their operations will enjoy will be impossible to over-estimate, according to the district managers.

"Judging by the individual reactions of the men attending the District Managers' Session," declared Mr. Dembow, "it is safe to predict that the purpose of the meetings, as originally conceived by the Home Office executives responsible for the plan, will be more than fulfilled. The elimination of waste alone, in time, effort and money, which will result from the district managers' intimate knowledge of the organization and functions of the various Home Office departments, justifies the sessions. This is only one of the innumerable benefits derived from the course.

"The spirit and interest displayed by the men have been splendid. I feel certain that the First District Managers Session will serve as a shining example for all those which are to follow."

The Opera House in Augusta, Me., is slated to go under a complete re-construction and re-modeling process. Work on this project will begin at the end of this month.

## FIGHT WEATHER JINX!

Here is an excellent example of copy which combats bad weather. This reproduction of a two-column Denver Theatre newspaper ad illustrates an unusually effective treatment of the bad-weather problem. Minimizing the cold weather, it sells tickets to the current program at the same time.

## Don't Let the Cold Weather Cheat You of Seeing One of the Year's Greatest Shows!

The trip down may be a little cold, but don't let that stop you! The thrills, action, romance and adventure in the all-talking screen hit, "DEVIL MAY CARE," featuring RAMON NOVARRO, will make your trip a most enjoyable one:

TED MACK and the Denver Stage Band in "THE VELVET REVUE" offer you one of the most elaborate and entertaining stage programs ever presented. The cast includes Deagon & Cannefax, John Quinlan, Walter Walters & Co., Blair & Thornton and the Mary Reade Ballet.

FRED SCHMITT has arranged a spectacular production overture, titled "CHINESE IMPRESSIONS." BILLY MUTH offers "MUSIC IN THE HAIR," an organ novelty. Paramount Sound News, the eyes and ears of the world, rounds out this great program.

## DENVER

ALWAYS A GREAT SHOW!

Due to the length of this huge program no features repeated. Shows at (1:00) (3:40) (6:40) (9:20)

## MARY BRIAN IN LANE CEDAR TIE-UP

A nation wide tie-up between the manufacturers of the well known Lane Cedar Chests and Paramount has been effected in a manner similar to the still active Philco tie-up.

The chief provision of the tie-up is that photographs of Mary Brian, star of the "Virginian," "Marriage Playground" and "Burning Up," will be used in all art work in magazine and newspaper campaigns run by the Lane Company after May 1st. National publications will be used in advertising.

The illustration shown below is a reproduction of a full page ad which will appear in the May issue of Good Housekeeping Magazine. Don't forget book marks and stampings inserted by local news-dealers.

Practically every leading department and furniture store sells Lane Cedar Chests. Upon request, the stores can get life size cut-out of Mary Brian in color for window and store displays.

Go over your picture bookings now, and prepare to take advantage of this tie-up with any Brian picture playing during and after May. Possible tie-ups—with all department and furniture stores, June bride newspaper and furniture store co-operative pages and contests, with cleaners and dyers (have your garments cleaned and store in a moth proof cedar chest as Mary Brian is doing), with stores selling trousseaus and linens (Mary Brian suggests that you buy linens at summer bargain prices and store them in a safe cedar chest until the fall) etc.

See to it that the cost of all display material and printed matter is borne by the merchant in the tie-up.

## ETERNAL QUESTION!!

The backbone of showmanship—DOES IT SELL TICKETS?—and an apostle of the creed, if we may call it such, Lem Stewart of the advertising department.

The banner forming such an attractive background is the work of Emil Paulson, poster artist for Publix in Springfield, Mass. Mr. Stewart says of it, "We have nothing in the department that is more practical."



## 'Enchanted Isle' Topic of Next Radio Hour

A new and unique method for bringing various types of musical entertainment to radio audiences will be the highlight of the Paramount-Publix hour which is to be broadcast Saturday night, February 22, at 10 o'clock (Eastern Standard Time) over the national network of the Columbia Broadcasting System.

Surrounding himself with a versatile group of musicians and entertainers on what he calls "The Enchanted Isle," Paul Ash has assembled a routine of musical selections and acts which run a gamut from rhythmic, tuneful jazz of the present time back to melodies of other periods. In the latter will be featured songs of the time of Louis XI, of France, when vagabonds became kings for seven days and furnished the inspiration for such a march as "Song of the Vagabonds."

Among those who are scheduled to appear in the unique presentation are such favorites as David Mendoza, Jesse Crawford, Paul Ash, Paul Small, Harriet Lee and the Paramount orchestra.

## Barrymore Caricatures Form Basis of Tie-up

Manager Walter B. Rose of the Strand, Brockton, Mass., arranged a tie-up with both the local school authorities and a newspaper on "General Crack".

Planting a caricature drawing of John Barrymore in the paper, he offered two sets of prizes for the best copy. One set of prizes was for pupils who had taken art lessons; the other for those who had not. Copies entered were displayed in a number of merchants windows as part of cooperative displays.

## PUBLIX ADOPTS ROTATING M-C SYSTEM

Beginning with the Publix stage show unit "Chauve Souris," with Nikita Balieff, which opens at the Paramount in New Haven on February 13th, Masters of Ceremonies will rotate over the circuit in units built around them. Details of this important change in Publix presentation policy were announced today by A. J. Balaban in charge of Publix short subjects and productions.

The new policy will entirely displace the present system, in which a master of ceremonies is permanently assigned to each deluxe operation playing Publix units. Stage shows will henceforth be built around personalities, and in many instances these will be names such as Balieff, who will institute the policy.

Masters of ceremonies now assigned to unit houses will remain until the opening of "Chauve Souris," and the new policy will prevail thereafter in each individual operation.

The production and music department will draw from the ranks of the present Publix stage band leaders for many of these units. Among those who have already been definitely signed to continue under the new policy are Ray Teal, now at the Paramount in New Haven, Charlie Davis of the Indiana, Indianapolis, and Eddie Lowry of the Ambassador, St. Louis.

"Tintypes," the unit following "Chauve Souris," will have Charley Hill as M. C. Other outstanding personalities in addition to Balieff and Hill who will be featured in forthcoming units are Bobby Jackson, Art Kahn, Frank Gaby, Pat Rooney, Larry Rich, Borah Minnevitich and Horace Heidt.

Advantages expected under the travelling M. C. policy include, above all, the fact that performances will be smoother and better because stage shows will be designed particularly for the personality featured, and will not be disrupted in each successive town by the introduction of a different stage band leader. Under the new plan a smooth, well-knit, invariably well-rehearsed presentation will be assured, and it will no longer be necessary to re-route units in each house to adapt them to the local personality.

Pit units in which the ordinary permanent M. C. cannot be used to advantage will no longer occasion an expenditure for which there is no return, and in addition, the new policy is expected to effect a considerable money saving in cutting down the time required for rehearsals in the individual houses.

The lease covering the Union Square Theatre, Somerville, Mass., has been cancelled.

## NATIONAL TIE-UP!

Note the reproduction of the attractive Mary Brian-Lane Cedar Chest ad below. This will appear in the May issue of the Good Housekeeping Magazine and is the first of a nation-wide campaign. See story above for details—and get a note on this into your tickler file!

## Startling improvements give New moth protection in chests of glorious beauty



..... Mary Brian, famous Paramount star, with her Lane Cedar Chest No. 48586. A chest of unusual beauty with colorful matched walnut and mottled mahogany veneers.

# LANE

Certified Cedar Chests



This chest with its skillful use of American walnut, cherry, maple and mahogany veneers, is an artistic triumph.

9 new, outstanding features concealed beneath superbly finished hardwood exteriors insure aroma-tight construction—sure moth protection

A new achievement! A new triumph! Again Lane has announced a cedar chest with revolutionary improvements. A chest that more than fulfills the U. S. Government recommendations for a moth-killing cedar chest. A chest that is certified aroma-tight. A chest in hardwood finishes of matchless beauty.

This sensational new Lane Cedar Chest, with its 9 exclusive features, brings you protection from moths never before possible. Not only is it built with red cedar panels 3/4 inch thick in accordance with U. S. Government recommendations for a moth-killing cedar chest, but equally important—

It is certified aroma-tight. The aroma cannot leak out or lose strength in the usual manner when the lid is closed.

The patented aroma-tight top of this new Lane, its inseparably interlocked joints, aroma-tight sealed spring lock, damp-proof bottom, special porcupine finches and other features seal in the fragrant aroma created by the 3/4 inch red cedar panels.

No moth nor moth worm can live in the new Lane Cedar Chest. The finest furs, blankets, woolsens, napery and keepsakes can be kept safe in it indefinitely—free from dust, dampness and moths. And just one garment saved from moth ruin pays for the chest.

The Lane Chest, with its romantic, glamorous appeal, makes an ideal gift for the June bride, the girl graduate or for mother herself. Select one now during Lane National Sales Week, at reduced prices. See these modern chests at your dealer's store. Note the many models—the inimitable beauty of the hardwood exteriors—priced to fit every purse.

THE LANE COMPANY, Incorporated  
Altavista, Virginia  
"World's Foremost Cedar Chest Makers"

LANE NATIONAL SALES WEEKS  
MAY 1 TO MAY 15

During this time Lane dealers are offering Lane Chests at special temptingly low prices.

This advertisement will appear in May issue of Good Housekeeping

## THEATRE OPENINGS

The opening dates for Publix theatres now under construction are, tentatively as follows:—

Cheyenne, Wy. (Paramount) .....	Feb. 21	Hammond, Indiana .....	June 1
Cheyenne, Wy. (Atlas) .....	Feb. 28	Peekskill, N. Y. ....	June 1
Fort Fairfield, Me. ....	Mar. 15	El Paso, Texas. ....	July 15
Middletown, N. Y. ....	Apr. 1	Lynn, Mass. ....	July 15
Abilene, Texas. ....	Apr. 1	Fort Wayne, Ind. ....	Aug. 1
Salem, Mass. ....	Apr. 1	Stapleton, S. I. ....	Aug. 15
Gateway, Chicago. ....	Apr. 15	Denver, Colo. ....	Aug. 15
		Nashville, Tenn. ....	Sept. 1

## Chauve Souris Acts Feature Radio Program

A well rendered paraphrase of the "Parade of the Wooden Soldiers," played by the Paramount orchestra and conducted by Boris Morros, Publix Music Director, was the feature of the Chauve Souris—Lincoln Day radio program last Saturday night. The acts of the internationally known revue proved as outstanding over the air as they are on the stage.

A tuneful quartette and an orator carried the brunt of the Lincoln features, while the Paul Ash stage show, "Blue Skies," was the customary light entertaining feature.

Paul Small, Harriet Lee, and the orchestra under the direction of David Mendoza were responsible for other high spots during the hour.

## BURNS A CANDLE

Roy Slentz, managing the Colorado, Pueblo, secured a notable addition to his mailing list and focussed considerable attention on his picture with a candle burning contest on "The Sacred Flame." Entry blanks more attraction copy, and the idea netted him a window display in a prominently located drugstore.

## UMBRELLAS ATTRACT

Putting three men on the street with umbrellas, in bright, sunny weather, Manager Irving Cohen of the State, Omaha, drew all eyes to copy on "The Sky Hawk," for the large umbrellas were plainly lettered with the picture title, theatre name, and playdate.

## 'REVUE' TABOO SELLING 'PARAMOUNT ON PARADE'

There's plenty of evidence that the public doesn't want revues, advises Russell Holman, Advertising Manager for Paramount. "Show of Shows" and "Hollywood Revue" are doing badly. Many exhibitors advertise "The Love Parade" as "not a revue."

Therefore, let's not put the curse on "Paramount on Parade" by advertising it as a revue. Let's call it:

A musical comedy.  
The Brilliant Musical Comedy Triumph.  
The Screen's Biggest Musical Comedy Success.  
The Greatest Musical Comedy Cast Ever Assembled (and name 'em)  
The All-Star Musical Comedy Sensation.  
Hollywood's Biggest Stars in Glorious Musical Comedy Frolic  
Squads of sweeties  
Platoons of pippins  
Companies of cuties  
Regiments of roaring comedians  
Brigades of beauties  
Divisions of dancers  
Armies of ace-actors  
"PARAMOUNT ON PARADE"  
The Last Word in Screen Musical Comedy!  
Like the Ten Biggest Broadway Musical Comedy Hits Poured Into One!

# ADDITIONAL QUESTIONS FOR SELF QUIZ

## ANSWERS MAKE IT EASY TO CHECK SELF

The necessity for men in the field knowing just what the scope of their technical knowledge should be is so great that Publix Opinion is continuing the series of questions on sound inaugurated last week as a self quiz.

Furthermore, it is absolutely essential that the importance of sound perfection be constantly in the mind of every theatre manager.

Last week Publix Opinion urged that every man take immediate steps to learn everything that he can about his equipment and its operation. Have you done so? Can you answer with greater ease than last week the questions which follow?

### QUESTIONS

1. Should a soft or a loud tone needle be used in a disc pickup?
2. How is sound in the form of photographic light rays on a piece of film (sound track) reproduced?
3. What points of maintenance should be observed in keeping batteries clean?
4. A condition arises where no sound emanates from a horn unit. What procedure should be followed?

Have you written out the answers to those questions? Do you know a definite answer or do you simply feel in a vague way that you know what it is all about? Do not be content with just that feeling. Be honest with yourself. Can you answer these questions perfectly? If not what are you going to do about it?

### ANSWERS

1. A full tone needle only should be used in a disc pickup because a soft tone needle does not pick up all of the desirable sound qualities as it moves from side to side in the record groove.
2. After leaving the lower sprocket of the projector head, the film, which has sound photographed on it in the form of a sound track, enters the reproducing apparatus. There, a narrow beam of light from an exciting lamp is focused on the sound track of the film through a system of lenses. The light which has passed through the film will thus vary in intensity according to the variations of the shadows recorded on the sound track. This light in turn falls on a photo-electric cell which when excited by the light passing through a small window-like opening is capable of producing a weak electric current. The variations in this current correspond to the intensity of the light beam and therefore the sound originally recorded. This weak current within the cell is then amplified to a level at which it is capable of being reproduced as sound through a horn unit.
3. The following points of maintenance should be observed in keeping batteries clean:—
  - a) Make sure that no acid drips onto the batteries after taking hydrometer readings. Keep filling caps on when charging batteries. Accumulation of acid and acid spray on battery tops will result in short circuits and noise in operation.
  - b) A little acid mixed with dust from the air in the room will soon form an electrical leakage particularly on the battery top between terminals, which may give a lot of trouble.
  - c) Once each week wipe off the battery tops and connectors with a rag moistened in a solution of baking soda and water, or an equal solution of household ammonia and water in equal parts. Be sure that none of this liquid gets inside the batteries. For the sake of safety, dampen the

cloth somewhere away from the batteries.

- d) After this cleaning, wipe off the battery tops with a rag dampened in water, then wipe dry with a clean rag.
  - e) After cleaning, coat the battery terminals and connecting bars with the special non-oxide grease supplied. If any deposit has formed on the parts, scrape it off first.
  - f) Always keep the filling caps screwed on tight, except when testing the gravity of adding water. The vent holes in the caps will take care of gas given off in charging.
4. a) Fuse may have blown in cut out box back stage. Replace blown fuse with new one.
  - b) If fuse in cut out box has not blown, replace receiver with one of the spares, which should be on hand. While replacing receiver, be sure to connect each wire to the same terminal on the new receiver as it was connected on the old one. If a receiver is improperly connected the quality of sound in the house will be spoiled.
  - c) Never open receivers or attempt to repair them.
  - d) Never operate a receiver without the horn as this may damage it.
  - e) In installations having only one horn, if this horn is provided with a receiver switching device, the spare receiver may be put in by simply moving the throat lever.

## Marriage Licenses Paid For By Chevalier

Free marriage licenses ought to make enough noise in any town.

When "The Love Parade" played at the Capitol Theatre, Sioux City, Iowa, Manager L. E. Davidson displayed a telegram from Maurice Chevalier which read as follows: "Delighted to hear that my new Paramount picture, 'The Love Parade' is to play at the Capitol so soon after its world premiere. Am anxious for all young people in Sioux City to join 'The Love Parade' to happiness. Consequently please arrange to pay for all marriage licenses applied for Friday, January 10th, the opening day of the picture, and send the bill to me. Hope parades to marriage license bureau and to Capitol Theatre are so big they block traffic. All good wishes."

The telegram in full was reproduced in a local paper in addition to stories on the stunt just before the opening of the picture.

The Ruby Theatre, Madison, S. D., has re-opened and will operate two days a week, Saturdays and Sundays.

## PROPER FILL-DISTRIBUTION MEANS MAXIMUM GROSSES

By CHESTER L. STODDARD

Director, Department of Front House Operation

The importance of proper fill distribution and its direct reflection at the box office in additional revenue is illustrated by an actual occurrence at an operation in the Southern Territory. Several weeks ago the writer visited this operation on a Saturday in company with the Divisional Director. There was a long wait for seats and a long waiting line. People came up to the box office, noticed others waiting, and walked away. The man stationed at the box office did not attempt to make personal sales to people on the sidewalk and those approaching the box office.

At the break of the feature, at 9:15, just before the beginning of the last show, there was a very small spill out of the main floor and during the thirty minutes preceding the 9:15 break there was practically no spill out of the balcony, with the consequence that the front show of the last performance was over before those waiting were able to get seats.



C. L. Stoddard

This of course meant an inability to sell "seats without waiting" at the box office to late theatre goers. This lack of movement in both parts of the house indicated clearly that the distribution of the fill both on the main floor and between the balcony and the main floor was not being given the attention necessary to keep waiting patrons moving and enable us to speed up and solidify these box office sales.

The Theatre has 900 seats on the main floor and 400 in the balcony. Its location is good; it plays the big pictures on two week runs, and because of its limited capacity must be assured of efficient turnover in order to get maximum profits.

### Increasing Gross

We discussed the entire situation with the manager and with his assistance in the readjustment of the distribution of people on the main floor and pushing the sale of balcony seats from the ticket doors when there were still 300 seats in the orchestra, we were able the next day (Sunday) to do approximately \$1,000 more business, although the cashiers' hourly sales showed that the people had started coming to the box office at about the same time on Sunday as they had on Saturday.

A particularly interesting thing about this situation was that all day Sunday there was no waiting line of any appreciable size, whereas on Saturday evening there had been a long line extending from the ticket doors to the curb.

In addition to the change in fill procedure, we went over the problem of contact between the man at the box office and the patron and discussed the necessity for this man to take every opportunity to sell people the idea of buying tickets. We had been making the announcement the night previous, "Waiting in the lobby now for seats" and "There are seats in the balcony only," which was the information that the patron should have, but not in this receptive manner.

### Sales Talk Works

These were the changed announcements, made in a positive selling manner, to each individual patron who came up to the box office, "There will only be a few minutes' wait in the lobby now for seats" or "No waiting for seats in the balcony." Every time a patron or group of patrons would stand on the sidewalk and hesitate as though they were considering whether or not they wanted to wait, the doorman would immediately step over to them with the announcement, "This way please for tickets. Only a few minutes' wait for the next show"

or either one of the above announcements.

This man's alertness in spotting hesitators and getting to them quickly with a sales talk saved his salary twice over for the week just this one night; this in addition to announcements of the above nature made pleasantly to passersby.

These two experiences bring out the advantages of an organized plan of procedure for fill distribution, which insures evenly distributed movement in all parts of the house on spills and refills, as well as the advantage and necessity for a well-trained salesman at the box-office during periods of pressure business to insure the operation getting the maximum in gross.

With patron attendance and admission prices practically the same on the two different days and an increase of \$1,000 in business on the second day (of which \$300 was estimated as directly the result of the change in procedure of operation), the importance in dollars and cents to each operation is clearly demonstrated.

### Conditions Vary

In a great many of the theatres throughout the country it is neither wise nor necessary economy to have an elaborate staff organization to cover the box office and inside of the house, due to theatre location and business. However, the condition outlined above is a concrete example of the importance to the box office of proper staff and sales organization for the handling of people particularly under pressure business, and can be reduced to cover the particular conditions of an individual operation.

It would be impractical and impossible to lay out plans of procedure that would fit every type of operation in the country because of the difference in location, local conditions, amount of business, types of show, etc. However, the Department of Front House Operation is in a position to, and will gladly answer any questions and offer specific suggestion as assistance for the development of this department in your theatre if you will address the writer at the Home Office outlining your problems or take them up directly with his representatives in the field.

## — AND IN NEW YORK, TOO!

Unabashed by the terrifically high lineage rate in New York City, Ralph Stitt, Director of Publicity and Advertising of the Rivoli Theatre, sold this excellent tie-up to a radio-dealer whereby the theatre got a full page ad in two papers, the New York Daily News and the Daily Mirror, free. Note how the name of the attraction, and the name and picture of Bancroft dominate the ad.

In addition to this, Stitt got the radio dealer to share half the expense of a four page tabloid sheet called the "Daily Lens," which accurately followed, both in typography and make-up, the model of a popular New York tab. This sheet, practically all four pages of which were devoted exclusively to pictures, stories and ads on the attraction, was distributed in subways, from house to house, etc. The prominence of the radio shots in the picture served as the basis of the tie-up.

DAILY NEWS, THURSDAY, JANUARY 23, 1930

19

# MIGHTY!

FOR VALUE, QUALITY AND PERFORMANCE

For Radio's Newest Development Buy the New Screen Grid Model 65 Philco with the Built-In Genuine Electro-Dynamic Speaker

## GEORGE BANCROFT

Starring in "The Mighty," Being Shown Now at the Rivoli, Listening to the New

See the special VIM-Philco showing now at the Rivoli Theatre, 8'way & 49th St., in conjunction with the picture now showing, "The Mighty."

**VIM IS A MIGHTY GOOD PLACE TO BUY**

Because—

- 1-VIM charges no interest for credit.
- 2-VIM delivers your set free anywhere.
- 3-VIM gives you a liberal allowance for your old radio, regardless of condition.
- 4-VIM gives you expert service free for one year by specially trained radio experts.

**VIM IS A MIGHTY GOOD PLACE TO BUY**

Because—

- 5-VIM installs your set free by skilled radio mechanics.
- 6-VIM terms as low as \$2 a week; one whole year to pay.
- 7-VIM sells up-to-date radio exclusively.
- 8-VIM has the largest selection of radio furniture at lowest prices.

**MIGHTY EASY TERMS AT VIM**

10% DOWN

1 YEAR TO PAY

Time In  
Vim broadcasts a mighty good program every night at 7 P.M. from WABC over Station WABC at 7 P.M.

**PRICED MIGHTY LOW**

\$102

Newest Model of Balanced units with built-in acoustic equalizers.

**Phil VIM Stores Open 'Til 11 P. M. for Your Convenience**

Cortland Branch  
95 Southern Blvd.  
7th & Southern Rd.

Brooklyn Branch  
1534 Pitkin Ave.  
96 Flatbush Ave.  
Newark Branch  
800 Broad St.

RADIO'S GREATEST VALUE GIVING INSTITUTION!

## PUBLIX THEATRES

Feb. 1, 1930

### FAIR WARNING!

In exactly 8 weeks the big race will begin.

At its conclusion less than one hundred men in the Publix circuit will be richer by a total of over \$30,000.

Just by intelligent and industrious application of everyday common-sense principles to everyday work.

It's a thought!

—V. M. M.



MERCHANTS OF ENTERTAINMENT

## SELLING 'MEN WITHOUT WOMEN'

by GLENDON ALLVINE  
Advertising Manager, Fox Films  
(Not for Publication)

Paramount or Fox, there are few pictures that I would voluntarily look at more than twice. I saw "Beau Geste" more than a dozen times and enjoyed it at each showing. I have seen "Men Without Women" seven times and am going to look at it again, both in the projection room and with large audiences.

While the year is still young I have already spotted it as one of the six best pictures of 1930.

You'll remember this long after other lighter and frothier pictures have been forgotten.

You'll remember the salty humor, the boisterous laughter, the ribald songs of the first three reels. You'll remember the grim tragedy, the character revealed as one Englishman and twenty Americans face death together on the floor of the China Sea.

But it's a picture that needs perfect handling. You can't go off half-cocked on it and expect mobs. However, if you give it just the right sort of push, you'll put it over. "Chang" was such a picture. A problem at first, but a cinch once it swung along under the stimulus of a well-planned and executed campaign.

"Men Without Women" was directed by John Ford, who also directed "Four Sons," voted the best picture of the year by the readers of Photoplay Magazine.

Smiles and tears, belly laughs and lumps in the throat, succeed each other as the canny John Ford plays on your emotions in giving you the very essence of the drama—now a laugh, now a tear.

Now—how to handle it. First of all, "Men Without Women" is not at all conventional. It has no women in the cast—that is, among the principals, though it has plenty of 'em in the opening sequence at the Shanghai bar. After that, nothing but men. Something of a novelty, but it's best to forget that in your advertising.

Paradoxically enough the big thing to sell in this picture is—women! Under the terrific strain, the real natures of the doomed men come out and the principal topic of conversation among them is women—women they've known in the four corners of the globe.

Put it this way: The drama of the thousand-and-one love nights that lie at the bottom of every man's heart. Or: "What do men really think of women?"—"What are their innermost thoughts? Their loves and idealized affections?" Or: "You'll learn about women from 'Men Without Women'!"

Play up John Ford and the Photoplay Magazine Medal award, possibly enlarging the copy of the medal found in the press book, for lobby display. Tell them "Men Without Women" is John Ford's first picture since winning the award and the first all talking picture of the U. S. submarine service.

Play up the stills of the gobs and their gals at the Shanghai bar—they're colorful and filled with comedy and—women.

Use the facsimile newspaper front page shown in the press books, available in mat form—mats of which can be secured at Fox. And make sure you get the special ticket-selling section containing additional advertising and practical exploitation.

"Men Without Women" is bound to be one of the most talked of pictures of the year. You'd never guess it from the short synopsis of the story above, but it has plenty of box-office. Get 'em talking and you get 'em coming.

Your problem is to get 'em coming for your opening. The picture and the follow-up campaign should do the rest.

## 22 PARAMOUNT FILMS AMONG 55 LEADERS

Paramount again leads the industry in the presentation of quality entertainment for quantity production. The fact has been attested to by the selection of newspaper, fan magazine and trade paper reviewers in a national poll, conducted by the Film Daily, for the year 1929.

Out of 55 pictures chosen for the Honor Roll, Paramount has placed 22 among the leaders. Among the pictures which figured prominently at the head of the list are:

The Lady Lies  
The Letter  
The Virginian  
The Cocoanuts  
Gentlemen of the Press  
Wings.

Welcome Danger, Dance of Life, The Doctor's Secret, Thunderbolt, Four Feathers, Interference, Shopworn Angel, Innocents of Paris, Charming Sinners, Wolf of Wall Street, Sweetie and Fast Company, are a few of the others that received high ranking.

From the above mentioned facts, institutional stories of local importance can be easily planted with your town newspapers. Stress the fact that Paramount Famous-Lasky is the one company that gives quality in quantity! Incorporate into your story that "Publix Theatres are the Home of Paramount Pictures."

Also lay emphasis upon the statement of Paramount officials that a continuance of superior production will be earnestly adhered to during the ensuing year, and that still finer product will result because of the untiring efforts of Paramount sound experts, color specialists and stage technicians, who have developed a newer and better type of film, as exemplified in "The Vagabond King."

## Rural Mail List Compiled Easily

A quick and efficient method of compiling a rural direct mail list has been devised by Manager Joseph Borenstein of the Imperial Theatre, Pawtucket, Rhode Island.

From the local postmaster he secured the number of routes and boxes on each route of the R. F. D. system in the neighborhood. He then had a rubber stamp made carrying lines

ROUTE NO. ....  
BOX NO. ....

with a space for the town and state. In addressing, it was only necessary to consecutively number the envelopes without putting any names on them.

Borenstein used post office envelopes with penny and a half stamps. He reports that after each mailing of heralds and printed matter he found many new faces among the audience.

This popular French ex-pugilist has become a song and dance man. His name may be used to attract patronage. He is surrounded by a bevy of Hollywood beauties in a bit of French spice in which he sings and dances. A fairly entertaining subject is the result. Several blackouts help to round out a good number. The song used by him is entitled—"I Love to Walk, She Loves to Walk" and is fairly well rendered. A good opening number.

3778 NIAGARA FALLS (11 min.) A human interest plot acted by two veterans of the stage and screen—Bryant Washburn and Helen Jerome Eddy. It sums up life's little ironies and disappointments for a married couple whose ambition in life is to take a trip to Niagara Falls—which was never attained. Contains a lot of human interest and heart appeal and should prove a good subject with a light comedy feature and with sufficient variety in the surrounding program of the front show.

3780 VANITY (10 min.) Cast: Ruth Lyons, Rudolph Cameron and Vivien Oakland. It is a dramatic play portraying a vain wife who gambles with her husband's love to satisfy her vanity. It is a modern version of Maupassant's famous story—"Pearls," in which a wife borrows a Necklace, supposed to be real, and, having lost same, spends the rest of her life paying for it, only to find out in the end that what she borrowed was nothing but imitation. However, in this subject, although the wife loses her husband, she is advised of the truth much sooner. A good dramatic subject that may be used with a light comedy feature.

## SELLING "HONEY"

By RUSSELL HOLMAN,  
Advertising Manager, Paramount Pictures  
(Not For Publication)

Another "Sweetie". And even Sweeter than "Sweetie". As Arch Reeve says: "Honey"—funny—sunny—MONEY! They started out to give us a bigger and better "Sweetie" and, lads, they did it! Speedy, youthful, fresh, clever, tune-ful, laughing musical comedy at its best.

Offer 'em:  
Nancy Carroll—sweet and pretty Nancy as a Southern heiress masquerading as a kitchen cook. Carroling a couple of pip hit songs as only she can. And making several kinds of love to

Stanley Smith—the handsome new college boy sheik who sang "Sweeter than Sweet" into the palpitating bosoms of America's maids and matrons in "Sweetie".

Skeets Gallagher—breezing over the belly laughs so fast they pile up on each other. There's been no funnier guy in any picture ever—and you can check and double-check on that! As Nancy's brother and fake butler (Smithfield, he calls himself) he pulls some high and lofty kiddin', warblin' and lovin' with

Lillian Roth—the brunette belle of the blues, Earl Carroll's harmonizin' gift to the tired cinema millions. Lillian was never in such voice and figure as you see her in "Honey."

Harry Green—he sings, he rolls 'em over with laughs, he gets just a little stewed.

ZaSu Pitts—she sings!!! She's a riot as a dumb servant girl with the perpetual weeps. Gallagher calls her "the walking nozzle".

Mitzi—the only six-year old actress with a long term contract in filmdom. See her and you'll see why. The freshest, funniest, brainiest kid in show business.

Jobyna Howland—long and lanky, pert and swanky. Playing a Mrs. Vanastorbilt who will simply slay you.

The hit songs: "Sing, You Sinners"—a clicker from the start, rousing fox trot sizzler with a big production sequence in the picture to put it over right; "My Little Hope Chest of Dreams"—which the music people pick as the big hit number—sung by Carroll and Smith; "I Don't Need Atmosphere to Love You"—another humdinger; "Let's Be Domestic"—put over big by Roth and Gallagher.

"Honey" is from the stage play, "Come Out of the Kitchen", a Broadway success of several years back. Wesley Ruggles, directed "Honey."

I'd hook tight to "Sweetie" in selling this show. Promise 'em something better than "Sweetie"; you can deliver it, too.

Ad copy: I'm in love with you, "Honey"...The sweet, swift, sparkling musical comedy beehive of bliss...Lovable, kissable Nancy Carroll and her playboys and playgirls in the snappiest show of the season...."Honey", bee-have!.... "Sweetie's" sister has come to town!...The Happiest Hit in Town!...Cut yourself a piece of "Honey" and be happy... Come and see Your "Honey". Etc.

Exploitation gags: Use the stills showing Carroll in the kitchen as a cook; good for Nancy Carroll Recipes for newspapers (see press sheet stunt), grocery store tie-ups, etc.

Send a letter or post cards to the men in town making a date at your theatre (disguising it by giving address only) and signing it "Honey". Fix the gag so you don't cause any domestic wars.

Get the soda fountains to feature a Honey Sundae. There's a swarm of money in "Honey", gents. Make a beeline line for your share of the boodle!

## SHORT REVIEWS OF SHORT FEATURES

By LOUIS NOTARIUS

Publix Theatres Booking Department

### METRO

THE SHOOTING GALLERY (15 min.) The latest colortone which is lavish in production and very pleasing to the eye. The scene is a shooting gallery containing puppets as targets representing several nations of the world—Russian, Dutch, American, and a clown and dancer who symbolize the love theme. As the marksman hits each target, the puppets come to life and dance to a theme song rendered off-screen. A love motive unifies the entire ensemble who do excellent dancing. The Albertine Rasch Girls are featured. A splendid subject. 'Class' all the way. Worthily as a flash closing number on any program.

THE HEAD GUY (20½ min.) Another Harry Langdon that will please this comedian's followers. Harry, as usual, goes thru his antics of a rube-simpleton in a comedy that contains backstage elements and low hokum. Consider it good comedy in a number two position with a dramatic feature of the 'class' type.

### PATHE

A FELINE FIGHTER—Sportlight. (9½ min.) A Sportlight which deserves special comment. David Newell, the famous hunter and novelist, describes a wild cat hunt and then shows how it was done. Horses, hounds on the scent, exciting chase thru forests and over streams and final attack showing the dogs actually killing the cat after a thrilling fight. Similar in many respects to the Cobra short released last year. Will be a very interesting subject on any program.

### BONDY

MOVIE GOOFS (7 min.) A novelty in which puppets perform in several blackouts. Mildly amusing only.

### VITAPHONE

3722-23 TRIFLES (16 min.) A tense dramatic playlet of rural life revealing human emotions in the raw. A portrayal of hate ruling the passions of a long-married couple, finally ends in the killing of her husband by the revengeful wife. The cast includes Jason Robards, Sarah Padden, Blanche Friderici and Frank Campeau. The background is drab thruout and the drama is decidedly heavy. The subject contains all the elements that are usually found in a feature and should only be booked on a front show with a lot of variety including song and dance, and with a feature containing out-and-out hokum comedy. The subject itself is not entertaining.

2761 GEORGES CARPENTIER in "Naughty but Nice" (7 min.)

## Stock Market Ticker in Lobby Sells Film

The Western Union Telegraph Co. furnished a stock ticker for the lobby during the showing of "The Kibitzer" at the Publix-Stanley Theatre, West Palm Beach, Fla., the tape containing figures from the stock market interspersed with forceful sales copy about the picture.

## Newspapers Present "Disraeli" Editorials

The barrage of newspaper editorials on the excellence of "Disraeli" continues.

The last two received were sent by Thomas P. Ronan, district man-

ager, and were clipped from papers in Rockford, Illinois.

Once again Publix Opinion urges you not to let an opportunity slip by for inviting your editorial writers to view the better kind of pictures. No one can afford to ignore the movies today!

The Homer Theatre, Hibbing, Minn., will operate one day a week, Sunday.

## 'Honey'!

By Arch Reeve

Question: What rhymes with honey? Answer: Sunny, funny, money! Those three words sum up my opinion of "Honey," which is Nancy Carroll's new starring musical comedy. "Honey" was previewed this week at Alexandria, Glendale, and the audience found it sweeter than "Sweetie." I will lay odds there are three song hits, and you know what that means at box office. Miss Carroll never looked more beautiful. There is a simply great all comedy cast, which got everything from smiles to wow laughs. Stanley Smith is good opposite Miss Carroll and the fun makers include Lillian Roth, Mitzi Green, Skeets Gallagher, Harry Green, Za Su Pitts and Jobyna Howland. "Honey" should be the sweetheart picture of the New Show World.

# FEBRUARY CAMPAIGN SWEEPS CHICAGO!

## PUBLIX-B&K STARTLES TOWN WITH COMING-HITS PARADE

Determined not to let the momentum attained during the holiday rush slacken one iota, Publix-Balaban & Katz ace merchandising experts under the direction of William K. Hollander, Director of Advertising and Publicity, planned and put over a February campaign that had the whole town talking. Plans were laid immediately after New Year's and the second week in January they began exploiting the big things coming in February.

The campaign was started on January 10, with a trailer on the screens of all the theatres using the slogan, "February-Shortest of Months; Biggest in Pictures" against a calendar background. On January 17 another trailer went on the screens, again using the slogan, with additional frames giving a short resume of the progress of talking pictures during the past year and announcing some of the productions coming to Chicago during February. These pictures did not apply specifically to the theatre exhibiting the trailer, but to all the theatres generally.

On Jan. 24, the third trailer went on the screens announcing that the next week the parade of big hits would start, and went on to name each week's attraction at that specific theatre, for the four weeks in February. In addition to the feature picture, other outstanding added attractions, if any, were announced. On Jan. 31 the start of the February pictures, another trailer went on heralding the beginning of the February smashes, with a frame on each attraction during the month.

### Posters in Lobbies

During the middle of January, large poster easels carrying the February slogan and pictures of stars coming to that theatre during the month, were installed in the theatre lobbies.

All theatre canopies were decorated on Jan. 31 with banners, pennants, and electric sign transparencies bearing the copy, "February Big Picture Month."

One of the outstanding tie-ups made for the February campaign was that with the want-ad department of the Chicago Herald-Examiner. The Herald-Examiner agreed to run names picked at random from the telephone book in their want-ad columns. These names were printed in conjunction with ads announcing the attraction at the particular group of theatres selected for that week. It was planned to use the tie-up one week for the combined loop theatres, one week for the de luxe outlying theatres, and one week for the outlying sound houses.

When the bearers of the names printed in the want-ad columns brought them in to the Herald-Examiner office they were given a pair of passes for one of the theatres. Fifty pairs of passes were distributed daily.

### Big Promotional Campaign

In return for this, the Herald-Examiner instituted an extensive promotional campaign, using large ads practically every day throughout the week, giving the theatres plenty of space, of course. In addition, they agreed to give Publix-B. & K. their front-page box, used for their own institutional advertising, three times a week. The tie-up was carried on posters on all their delivery wagons, and was announced daily over their radio stations. Details of the contest were carried in trailers on the screens of the theatres, tied up that particular week.

Throughout all the advertising given gratis by the Herald-Examiner, Publix-B. & K. figured prominently and current attractions were given good, solid plugs. The tie-up, while costing Publix-B. & K. very little, was highly beneficial in its returns.

The neighborhood newspapers were tied up with contest for the February campaign, seven publi-

## OUCH!

Blue nose reformers, who blame pictures for increasing juvenile delinquency, were treated with a distinct set-back by the report that the province of Quebec, the only province in the dominion where children 16 years of age or under are not permitted to enter film theatres unless accompanied by their parents, shows an increase of 60 per cent in crimes by children during the past year. To further clinch the argument, the law against minors attending shows has been in effect exactly one year.

cations being used in various parts of the city. A guessing contest, using pictures of stars in the ads and news columns was used. The contestants had to identify the stars, name two pictures they had played in and write a short essay on "Why They Liked Talking Pictures Better Than Silent Ones." Each paper received 25 pairs of passes weekly during the contest for the theatre with which it was tied up, and in return they gave plenty of publicity to the February campaign and the current attractions. In addition the windows of advertisers were utilized for strips calling attention to the big February sales, and the big February pictures at each theatre.

### Car Tie-up

The Chicago Surface Lines, while not permitted to use gratis names of specific theatres, in their car cards, due to certain advertising contracts, carried a card tying up with the campaign. They urged the use of the surface lines in attending Chicago's motion picture theatres.

A number of the theatres were doing weekly bill-posting, and institutional copy, exploiting the February campaign, was used both in the outlying districts and in the loop.

Wherever a theatre was tied up with a radio station, announcements were made during their programs, calling attention to the big pictures in February.

All the boys in the advertising department dug in and worked together on the campaign, which was both comprehensive in its scope and effective in its results. Needless to say the box-offices benefitted very appreciably.

## Old-fashioned Auto Stunt Sells "Three Live Ghosts"

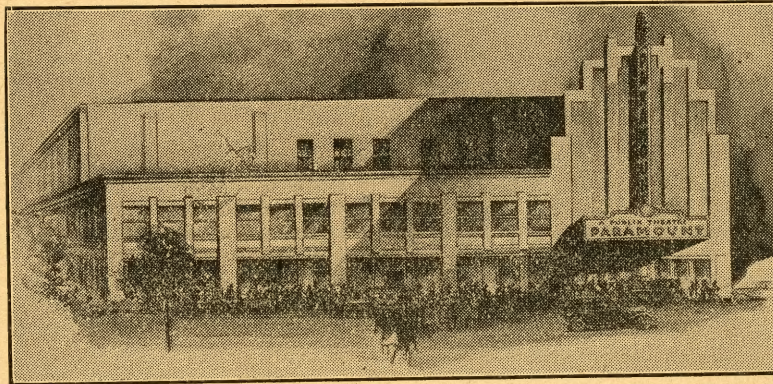
Manager S. S. Solomon of the Paramount Theatre, Youngstown, Ohio, used one of those old fashioned limousines with the top down to ballyhoo "Three Live Ghosts" during its run at his theatre.

Three men in skeleton costume drove the car through the town and distributed heralds on the attraction. Appropriate copy-banners covered the car.

Jesse L. Clark, Olympia Theatre Building, Miami, Florida, is district manager of the territory including Miami, Lake Worth, West Palm Beach, and Palm Beach.

## STATEN ISLAND THEATRE

This is an artist's drawing of the 2300 seat Publix Paramount Theatre, Stapleton, Staten Island, now under construction. With the completion of this building in September, 1930, Publix will have six theatres in and around the vicinity of Greater New York. The other five are: the Criterion, Rialto, Rivoli and New York and Brooklyn Paramount theatres.



## Radio Firm Pays For Heralds and Prizes

A radio tie-up secured by the publicity departments of the Uptown and Washington St. Olympia theatres, Boston, Mass., in conjunction with the theatre managers of those houses, netted considerable publicity for "The Love Parade".

The Dewey Radio Company, who, because of the success of the tie-up are more than anxious to continue these exploitation helps for future attractions, paid for the imprinting of 50,000 heralds. The radio firm also donated \$500 in prizes, which were awarded to patrons of both theatres.

### Branham Promoted

Charles G. Branham is now district manager with jurisdiction over Jacksonville, Tampa, St. Petersburg, Daytona, and Lakeland. His office address is the Florida Theatre Building, Jacksonville, Florida.

## MEET THE BOYS!

To promote acquaintance, respect and mutual understanding of the splendid individuals who comprise Publix, these one-minute biographies are offered. They're not printed as vanity ticklers for the showmen here portrayed. We want the photo and biography of everyone in Publix.

### ROBERT LeFEVRE

Although Robert LeFevre has been in show business only four years, he has shown such an aptitude for his work and an ability to assimilate the principles of showmanship, that he is now managing the Lyric, a downtown first-run Minneapolis theatre.

LeFevre was employed as an assistant manager of the Loring in Minneapolis in April, 1926, and promoted to manager, two years later. In March, 1929, he was transferred to the Grand, a second run theatre in the same city. A few months later he was assigned to another second-run theatre—the Strand. When the Strand terminated its picture operations on August 8, 1929, LeFevre was transferred to his present position.

R. LeFevre

Grand, a second run theatre in the same city. A few months later he was assigned to another second-run theatre—the Strand. When the Strand terminated its picture operations on August 8, 1929, LeFevre was transferred to his present position.

### REX MINKLEY

Rex Minkley, manager of the Royal Oak Theatre, Royal Oak, Mich., brings to his position a mature experience which he accumulated gradually during his ten year association with Kunsky.

Starting in the motion picture business in its earliest stages, he completely mastered every phase of the theatre business. He later managed a number of theatres for Kunsky, availing himself of every possible opportunity to add to his store of theatre knowledge. A particular aptitude for audience reaction enables him to arrange his programs so that they might have the maximum effect, which is one of the most important phases of theatre operation. Minkley attributes this quality to his exhaustive experience with the Kunsky theatres.

Rex Minkley

Three men in skeleton costume drove the car through the town and distributed heralds on the attraction. Appropriate copy-banners covered the car.

### THOMAS EDWARD REED

Thomas Edward Reed, present manager of the Crown Theatre in Mobile, Alabama, is another of the many men in Publix, who have risen from the ranks.

After completing school, Reed and his family moved from Dallas to New Orleans, where he obtained a clerical job with the Western Union Telegraph Company. While employed there Reed became interested in the theatre game and got a part time

usher's job at the Saenger Theatre. He soon became so engrossed with his theatre position that he resigned from his clerical job and devoted all his time to the Saenger. Several months later he was promoted to chief of service. This promotion was capped six months later by an assignment as assistant manager of the Liberty theatre. After being transferred to two other Saenger theatres in order to acquire a varied experience, Reed was given his first managerial assignment, at the Gaiety, Biloxi, Miss., from where he was transferred to his present position.

T. E. Reed

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### WILLIAM MAHONEY

William Mahoney's twenty years of theatrical activities were devoted to theatres in Florida, Georgia and Louisiana. He is now manager of the Strand in New Orleans.

Mahoney started in show business in the employ of the Southern Amusement Co. and after that, in order to learn various phases of theatre operations, worked for numerous theatre circuits. He served with the Southern Enterprises, the E. J. Sparks Circuit, the Leach Enterprises and the Saenger Theatres, Inc. His work with these companies included the duties of an usher, doorman, projectionist and manager.

W. Mahoney

S. A. Lynch Enterprises, the E. J. Sparks Circuit, the Leach Enterprises and the Saenger Theatres, Inc. His work with these companies included the duties of an usher, doorman, projectionist and manager.

### W. A. MENDENHALL

A veteran showman who has spent the past thirty-six years managing theatres in Idaho is Walter A. Mendenhall, manager of the Pinney Theatre in Boise.

In 1907, after a few years in the mercantile business, Mendenhall became assistant manager of the Columbia Theatre in Boise. When it was razed a year later, and re-constructed into the present Pinney, Mendenhall was made manager of the theatre and

W. A. Mendenhall

building. In 1921, the Boise Theatre Company was formed. This circuit placed Mendenhall in complete charge of its five theatres and when it dissolved six years later, Mendenhall took the lease on the Pinney Theatre in his own name. Two years later, he affiliated himself with the L. Marcus Enterprises and when Publix purchased that organization, Mendenhall was retained as manager.

### FRED LARKIN

Fred Larkin, manager of the State, Sioux Falls, S. D., has pursued the theatre game since 1912. A college man, he spent the first few years after leaving school, as a wholesale products buyer, a mining assistant and a railroad employee.

Larkin's first taste of show business was acquired managing his own theatre in Anoka, Minn. He operated his own houses in Little Falls, and Elk River, Minn., and also held important positions with local motion picture boards and associations. In 1923, the Finkelstein & Ruben circuit employed him to manage the Minneapolis Theatre, Duluth and the Sherman, St. Cloud before he was assigned to his present post.

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# GREATEST FILM ALSO GREATEST BARGAIN

NEW YORK CITY, Feb. 14  
—Huge volume outlet, provided by 1200 Publix theatres, with their millions of seats and numerous daily performances, has smashed the admission price to this year's greatest road-show film from the usual \$2.50 to slightly more than popular prices, everywhere except in New York City and Palm Beach. This unprecedented policy on a road-show picture which is generally forecast as the peak in 1930's film product may later be followed with other giant attractions.

**PLANT  
THIS  
TODAY**  
in all your  
local papers!

Adolph Zukor, president of Paramount Pictures, announced today that "The Vagabond King," which has Dennis King, Jeanette MacDonald, O. P. Heggie and Lillian Roth in the principal roles, would be released thru Publix theatres instead of independently shown in "legit" theatres at advanced prices. Mr. Zukor admits that Paramount thus gets a greater revenue from huge volume business, but on the other hand points out that the public gets the benefit of bargain prices.

"The Vagabond King" is rated as the most costly production of the talking-picture era. It not only remains faithful to the Ziegfeld stage operetta in point of chorus, principals and supporting cast, but is amplified to greater glory because of the unlimited abilities of the recording-camera. The film is entirely in natural technicolors, and has all of Rudolph Friml's "Vagabond King" score and special compositions. Ludwig Berger, recent importation from Germany, where he is noted not only as a directorial genius associated with Max Reinhardt, but as a composer as well, was the director of the film version of "The Vagabond King" for Paramount.

The picture will have its world premiere February 19th, simultaneously in Palm Beach, Fla., and at the "Criterion" in New York, at \$2.50 admission. Everywhere else in the United States the top admission price will be one dollar.

## Ahem!

The following is an excerpt taken from District Manager H. Stickelmaier's letter, discussing results for the week ending Jan. 25, 1930.

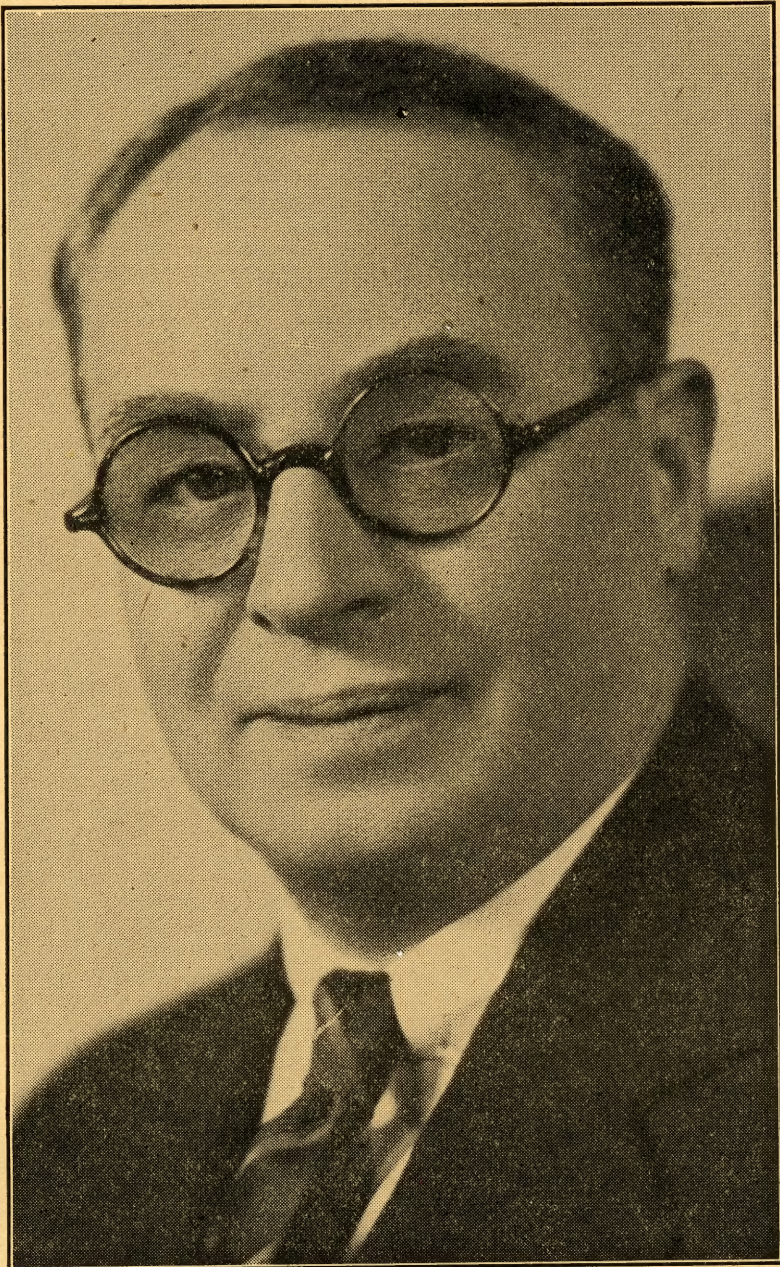
"General-Publix Opinion": I find in my contact with the various managers a keen interest in the reading of Publix Opinion. This publication certainly uses its columns to excellent advantage. We consider the reading of Publix Opinion of such vital importance that in the meetings that are held in each city as I reach them Publix Opinion is read from cover to cover with emphasis placed on items of vital importance. Through this plan we hope to arouse further interest in the reading of Publix Opinion. It is by far the most valuable publication that we receive. It will give them food for mental development, it will take them out of the rut of just theatre management; and will bring to them ideas on which they can build box office grosses.

### SHORT TRANSFERRED

Paul Short, formerly manager of the State Theatre, Chattanooga, has assumed management of the Victory Theatre, Tampa. M. Phillips replaced Short.

## HOME OFFICE DEPARTMENTS

Here is the twelfth of a series of stories about Publix Office Department personalities who depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



VIVIAN M. MOSES

Executive In Charge of "Second Quarter Profit-Stampede"

Vivian M. Moses is another one of the ever increasing army of Southerners to be found in all ranks of professional work in New York. He is a Carolinian, being a native of Sumter, South Carolina, and coming from a family both branches of which settled in the South before the American Revolutionary War.

Moses was educated in rudimentary private and public schools and at South Carolina College, which has since become the University of South Carolina. While still at college he began to do newspaper work, first as college reporter for the Charleston News and Courier and correspondent for country weeklies. It was not surprising, therefore, that immediately after graduation he went to New York City—the goal of all young men aspiring to be journalists—and sought and immediately found work as a reporter. First on the staff of the New York American, and later on the Tribune and the Times, he passed several years in reportorial and editorial work, contributing meanwhile as a space writer and free lance to the Sun, the World, the Herald, the Brooklyn Eagle, and numerous weekly and monthly publications.

### Active Writing Career

This early newspaper work was succeeded by a long period of years devoted almost exclusively to magazine work, during which time Moses served as an assistant or head editor on many publications, and contributed articles,

verse and occasional fiction to many others. Much of his writing at this period concerned itself with the theatre and its people.

Among the magazines which he served either as editor or as staff writer are included Cosmopolitan, Harper's, Vogue, Good Housekeeping, Current Literature (now merged with The Literary Digest), People's Magazine, an all-fiction publication which he started and conducted for several years, Hearst's International, Harper's Bazaar, Woman's Home Companion, Pictorial Review and others. He had contributed to many of the leading American magazines before he went to London, where he spent a year and a half just preceding the World War editing Nash's Magazine. Returning to New York he joined the editorial staff of the New York Times, on which he served for more than two years during the War.

### Associated With Goldwyn

Vivian Moses' entrance into the field of motion pictures came through an association with the old Goldwyn Company, on whose scenario staff he served as a writer for some time. This was followed by a period rich in experience covering many phases of picture production and distribution work, and embracing two years' service as director of publicity and advertising for the now defunct but then highly successful Select Pictures Corporation, under the tutelage of Arthur

## Plug These Songs

- My Love Parade—(Love Parade)
- Dream Lover — (Love Parade)
- Nobody's Using It Now—(Love Parade)
- Sweeter Than Sweet — (Sweetie)
- I Have To Have You — (Pointed Heels)
- Only A Rose — (Vagabond King)
- Some Day — (Vagabond King)
- Song Of The Vagabonds—(Vagabond King)
- Vagabond King Waltz — (Vagabond King)
- In My Little Hope Chest—(Honey)
- Sing You Sinners—(Honey)

## "LIVE" LOBBY IN MEXICAN SPIRIT

Swinging into step in the "live lobby" parade, L. H. Dally, one of Chicago-Publix District managers, reports that the Tower theatre staff there arranged one on the "Romance of the Rio Grande" that not only reflected the atmosphere of the feature but furnished in addition some pleasing entertainment.

The lobby was dressed up with real sand and cactus plants to represent a Mexican locale, and two girls in Spanish costume played a piano and sang. Mexican hut was also built in lobby.

Kane, its General Manager.

Following this, Moses served in an important executive capacity with Fox Film Corporation for eight years, working directly under William Fox and W. R. Sheehan. With the title of Publicity and Advertising Director, he built up and had charge of a staff, the duties of which were far-reaching, and the activities of which invaded many provinces not covered by the department's title.

Not only were all publicity and advertising campaigns—and these were of great importance, this being the upbuilding period of the Fox corporation—carried out under his direction, but practically all the Fox Broadway presentations, and all road shows, were supervised by him, many stars were launched, many special campaigns put over, including the introduction of Movietone.

His activities included an advertising campaign in England, which Fox sent him to London to direct, and many other special and important undertakings. At this time, Moses spent several periods in the Fox West Coast studios in touch with production and production problems.

### At Paramount Studio

In February, 1928, Moses was sent to Hollywood by Paramount to take charge of the Story Department at Paramount's West Coast studios. This position he filled with conspicuous success, having played a large part in the selection of an unusually high number of stories which were secured and produced by Paramount and which have been played throughout the Publix circuit.

Last September he was sent to the Home Office, and Mr. Sam Dembow, Jr., Executive Vice-President, made Moses a member of the Publix family, feeling that the rich and varied experience which he had accumulated in the several fields of literary and motion picture endeavor peculiarly equipped him for usefulness in the Publix organization.

Moses, in addition to his thorough training as a newspaper and magazine writer and editor, has had close contact and long experience with the sales, box-office, and public-relation end of motion pictures, as well as with the literary, story-selection and production end. In addition to this, he has done quite a little high-class work in the realm of commercial advertising and advertising promotion.

## PUBLIX OPINION TRAILER IDEA EXCHANGE

Trailers are the most effective medium for screen advertising. But the excellence of trailers depends on the ideas and copy they contain. And some people are more resourceful than others when it comes to preparing home made screen messages.

For this reason, Publix Opinion, in extending its service to the men in the field, will serve as an idea exchange for trailer stunts and copy to a degree greater than in the past. But we must have your help to make this innovation successful!

By express direction of A. M. Botsford, Director of Advertising, Exploitation and Publicity, every manager who has devised a successful trailer, whether sound or silent, is to send a record of it to Publix Opinion.

One frame from each sequence is to be cut out of the negative reel, developed as photographic prints, and sent to us properly numbered.

An example of how they will be treated is found in the picture below in which is reproduced several frames from a self made trailer on "Taming of the shrew" sent to us by Jack Roth, City Manager of Des Moines, Iowa.

### WRITES COLUMN

Miss Corinne Robinson, director of publicity for the Regal Theatre, Chicago, writes a column several times a week on the activities of the theatre for The Chicago Defender, a local paper. She has an opportunity not only to plug attractions at the house, but also to plug Paramount pictures and stars in general.

### HOME MADE!

Several frames of a home made trailer prepared by Jack Roth, City Manager of Des Moines. Have you any good ones that are home made? Publix Opinion will reproduce them for the benefit of everybody—if you'll send them in according to the instructions in the story above.



## 'VAGABOND KING' STAR OFFERS SALES TIPS

Assuming that his experiences while starring in the thousands of performances of the stage version of "The Vagabond King" should have given him many ideas for "copy slants" in advertising Paramount's mightiest masterpiece, Your Editor cornered Dennis King the other day.

"With all your study and experience as the star of both the stage and screen version, what would you do if you were suddenly confronted with the job of writing the newspaper ads for the picture, in Peoria, Ottumwa, Nacogdoches, Chicago and other towns where the Publix flag proudly flies," asked Your Editor, pen in hand, and breathlessly getting ready to hang upon every word and syllable the great star would utter.

"That," answered Mr. King, who in spite of being a handsome baritone is a good fellow, "is a very intelligent question, and I'll give you an intelligent answer as a reward."

### Studied Audiences

"It's true that I did study, not only my own part, but every other role in the "Vagabond King", in both the stage and screen versions. I think my intimate knowledge of audience reaction to the stage play helped me to give a vastly more capable film performance than would otherwise have been possible. I have watched thousands of audiences as they reacted to the various songs, or some of the exciting dialog or action. I know what appeals to them most, and if you aim your advertising copy at the public along the lines indicated by actual audience-test, your psychological ad-attack is entirely correct.

"The Vagabond King", as a whole, has three outstandingly powerful public appeals. They are: Dynamics! Vitality! Romance!

"You'll find these three factors in all of the music, in all of the lyrics, in all of the action, and in all of the dialogue! Of necessity, you therefore find all three in each of the characters.

### Use Catch-Lines

"Catch-lines taken from the lyrics of any of the songs, will make good appeals to prospective ticket buyers. The words and music of the songs will create the desire to see the picture, and the characters in the picture. Use those words—and you won't go wrong."

When your Editor asked Mr. King whether he thought photos showing him in a beard and rags would chase away prospective customers, he admitted that he thought that the beardless-stills would be best for illustrative purposes. He also agreed that artwork should not stress the costume or "period" angle of the play, but should be confined to musical figuration that includes the best catch-phrases of the songs, as well as star-heads.

### COCKS FOR MILLETT

Harvey G. Cocks, formerly manager of the Capitol, Allston, Mass., has assumed the management of the Allyn, Hartford, Conn., succeeding Clarence Millett.

## OH, GEORGE!

Clipping from Chicago Tribune, February 3rd, 1930:

George Bernard Shaw breaking a long silence of fifteen or twenty minutes, says that theatres should be built that would rival St. Paul's and Westminster cathedrals. Oh, George, if you would renounce your prejudice against coming to America and tour around over here a bit you wouldn't make ridiculous statements like that. We've got movie theatre cathedrals that make St. Paul's and Westminster look like filling stations.

## Great Ticket-Selling Catch-lines From Words of 'Vagabond King' Music

Pick out the lines you like!! Use 'em for Posters! For Trailers!!  
For Newspaper Ads!! THEY CAN'T MISS!!

### ONLY A ROSE

Red rose out of the east  
Tell the love, I love least  
Who knows?  
Tell the love I love best  
Red rose, out of the west

Love is a rose

### Refrain

Only a rose, I give you  
Only a song dying away,  
Only a smile, to keep in memory  
Until we meet another day.  
Only a rose, to whisper  
Blushing as roses do  
"I'll bring along a smile or  
a song for anyone"  
Only a rose for you.

### WALTZ HUGUETTE

Hearts may flower for an hour  
Though they die in a day  
Lips may kiss  
Blind with bliss  
Ere they learn to betray  
Light, love, smiling, untrue  
Bright love, what would you do  
If I give my love to you  
Ere I wander away?

### Refrain

Never try to bind me  
Never hope to know  
Take me as you find me  
Love and let me go. Tho'  
the loves we leave behind us  
Change and fade away  
Never mind, you may be mine today.

### LOVE ME TONIGHT

Katherine—  
My heart is crying love for you  
Love that in a day may be dying  
The sorrow will never renew  
The hours that we know  
Measure our dream of delight  
Sweetheart, before they go,  
I love you tonight.

### Villon—

Love me tonight  
Now, while I long for you.  
Today is dying  
Tomorrow may never be true.  
Love me tonight  
Only love and a dream of delight  
Sweetheart, before they go  
Love me, love me tonight!

### LOVE FOR SALE

Here's your dream of happiness  
For a handful of gold  
Here's beauty in distress  
Easy to have and to hold  
For love's a trade for any maid  
Where love is bought and sold

### Refrain

Love for sale, love for sale  
Ready for any who'll buy  
Proud and pale, fond and frail  
Merry or sorry or shy  
A sad, mad, fleet, sweet,  
bitter thing  
Who should know better than I?  
Love for sale, love for sale,  
Free to any who'll buy.

### SOME DAY

Some day you will seek me  
and find me  
Some day, of the days that  
shall be.  
Surely, you will come and  
remind me  
Of a dream that is calling  
for you and for me.

Some day when the winter  
is over  
Some day in the flush of  
the spring  
My soul shall discover  
The soul born for her lover  
The man with the heart of  
a king.

### SONG OF THE VAGABONDS

Come all, you beggars of Paristown  
You lousy rabble of low degree  
We'll spare King Louis to keep his crown  
And save our city from Burgundy.  
You and I are good for nothing  
But to die  
We can die  
For Liberty  
Sons of toil and danger  
Will you serve a stranger  
And bow down to Burgundy  
Sons of shame and sorrow  
Will you cheer tomorrow  
For the crown of Burgundy?  
Onward! Onward! Swords against the foe.  
Forward! Forward! The lily banners go!  
Sons of France around us  
Brake the chains that bound us  
And to Hell with Burgundy!

## A SMART SHOWMAN SELLS A BILL OF GOODS!

Selling his two local papers the idea that movie news will add readers' interest to the paper and hence increase its circulation, Manager W. H. Hall, of the Publix Saenger Theatre, Pine Bluff, Ark., got these two pages, each one crammed with selling copy and pictures, for about \$32. The page on the left, in the Pine Bluff Commercial, cost him exactly \$16.02. The page on the right, in the Daily Graphic, cost him 40 inches at 42 cents an inch.

With the Well Known Boop-de-Boop Girl, Doug and Mary, William Powell and Dozens of Other Stars

**Pine Bluff Theatre-Goers Are Promised Big Week**

Here Are a Few of the Highlights of the Week

**Helen Kane Starts It Off With Her "Pointed Heels"**

**CAMPUS SCENES FEATURED IN "THIS IS COLLEGE"**

**Doug and Mary Co-Star for First Time in New Picture**

**ADOLPHE MENJOU OPENS WEEK AT BEST THEATRE**

**He Loves With A Laugh!**

**ADOLPHE MENJOU BEST**

**FASHIONS IN LOVE**

**SAENGER SUNDAY MONDAY**

**MARY PICKFORD and DOUGLAS FAIRBANKS**

**"TAMING OF THE SHREW"**

**SAENGER TUESDAY**

**SAENGER WEDNESDAY**

**SAENGER THURSDAY**

**SAENGER FRIDAY**

**SAENGER SATURDAY**

**DOUG AND MARY HERE IN FAMOUS "TAMING OF THE SHREW"**

**WILLIAM POWELL AT SAENGER IN "POINTED HEELS"**

**BEST ANNOUNCES EXCELLENT FILM BILL FOR WEEK**

**To Be Seen and Heard on the Screens of Pine Bluff Theaters During the Week**

**Sally Starr Is Really Star**

**SUCCEEDS**

**He Loves With A Laugh!**

**ADOLPHE MENJOU BEST**

**FASHIONS IN LOVE**

**SAENGER STARTING TODAY**

**Pointed Heels**

**WILLIAM POWELL**

**HELEN KANE**

**FAY WRAY**

**MARY PICKFORD and DOUGLAS FAIRBANKS**

**"TAMING OF THE SHREW"**

**SAENGER SUNDAY MONDAY**

**SAENGER TUESDAY**

**SAENGER WEDNESDAY**

**SAENGER THURSDAY**

**SAENGER FRIDAY**

**SAENGER SATURDAY**

## Campaign Holds Vallee's Film Second Week

Rudy Vallee's picture, "The Vagabond Lover," brought to the Madison Theatre, Detroit for a single week, preceded by reports of only fair business elsewhere, got enough business to warrant holding it a second week, after an energetic campaign. Thirty thousand free tickets to a "Rudy Vallee Ball" held at Arcadia ball room the eve of the opening were printed and distributed by the ballroom, which for ten days ahead used large cutouts of Rudy hooked up to play his best records in its lobby.

The ball room also advertised both its ball and the opening of the picture at the Madison with front page ads. Between 9,000 and 10,000 young people who attended the ball were given brief talks, urging them to see the picture, at 15 minute intervals throughout the evening. A few star heads of Rudy, some 50 souvenir booklets of "Vagabond Lover" and a few guest tickets to the show were given as prizes during the evening.

This was followed by a city-wide voting contest for the most popular orchestra leader (employees of Publix excluded) to be known as Detroit's Rudy, and to be presented with a silver cup donated by the latter. Cup on exhibition in a prominent downtown window.

One hundred thousand ballots, each a herald for the picture, distributed to hotels, cafes and dance halls. When filled out they were deposited in ballot box in lobby of the Madison Theatre. There proved to be brisk competition for the cup. Several of the leaders appealed for votes during their radio programs and mentioned the engagement of "Vagabond Lover" at the Madison.

## Light Pamphlets Useful For Reference

In addition to the pamphlets listed previously in Publix Opinion as being useful for reference purposes, the following are suggested by Francis M. Falge, Publix lighting expert. All are free, and will be sent to those writing for them.

**GETTING THE LIGHT YOU PAY FOR**  
**ELECTRICAL ADVERTISING**  
**LIGHTING THE STAGE**  
**FLOOD LIGHTING**  
**PRICE SCHEDULES**  
**LIGHTING DESIGN DATA**  
**FUNDAMENTALS OF ILLUMINATION**  
**BETTER ELECTRIC**  
**LIGHTING IN THE HOME**  
*National Lamp Works*  
*Cleveland, Ohio*

**STAGE LIGHTING CATALOGUES**  
*Major Equipment Co.*  
*4603 Fullerton Ave.*  
*Chicago, Ill.*

**POCKET CATALOGUE**  
*Pittsburgh Reflector Co.*  
*Pittsburgh, Pa.*

**DIMMER CATALOGUE**  
*Cutler-Hammer Mfg. Co.*  
*Milwaukee, Wisconsin*

**DIMMER CATALOGUE**  
*Ward Leonard Electric Co.*  
*Mt. Vernon, N. Y.*

**PLANT THOSE**  
**"VAGABOND KING"**

**Tunes On The**  
**LOCAL RADIOS TODAY!!**  
 They'll sell your tickets next month when you play the picture.

## DO THIS FOR VAGABOND KING!

The reproduction below represents the best co-operative advertising page that has ever come to the attention of Publix Opinion. With the exception of the few inches at the bottom, if the theatre itself had paid for the page, its message could not have been more effectively presented. Yet, it was free.

Manager Charles M. Pincus, of the Paramount Theatre, merely sold the merchants in the vicinity of his theatre the old idea that a window-shopping crowd was a buying crowd, and there was no agency more powerful than the theatre for getting people to come down town. In helping to boost the theatre's show, the merchants were only boosting their own business.

This idea is a "natural" for "Vagabond King." Certainly if a theatre were to be congratulated for showing any attraction since the beginning of show-business, it should be for Paramount's beautiful, all-color dramatic and singing masterpiece—the highest peak in audience appeal ever attained by any picture in the history of the industry!

THE WORLD-HERALD: OMAHA, NEB., SATURDAY, FEBRUARY 1, 1930.

# All Omaha Congratulates the

# PARAMOUNT

## THEATRE



**Welcome to the Screen—Broadway's Brightest Dancing Beauty**

Here comes the pride of Broadway... musical comedy's greatest star... most glorious of the "glorified"... richest of all the prizes the pictures have captured from the stage!

Other Stars Can Dance—Other Stars Can Sing  
 Other Stars Have Beauty—but

## Marilyn Miller

Has Everything in Flo Ziegfeld's

# "Sally"

(Entirely in Natural Color)

New Songs, New Scenes, New Effects, With Enough Stars for Two Ordinary Pictures—Alexander Gray, Joe E. Brown, Pert Kelton, T. Roy Barnes, Ford Sterling, Jack Duffy and Others.

**WE WERE THINKING OF YOU IN BRINGING "SALLY" TO THE PARAMOUNT—FOR**

## Three Big Days

—Commencing—

## Monday, Feb. 3d

Then Moves on to the WORLD for an Extended Run

**NOTE:** Due to the length and magnitude of "Sally" the Public Stage show has been discontinued—but will be shown Thursday, Friday, Saturday, Sunday, with an entirely new all-filling picture.

**The Highest Standard of Entertainment Always at Regular Paramount Prices!**

**New York Publix Stage Shows Appear at the Paramount Theatre Every Thursday Friday Saturday and Sunday**

<b>This Page Made Possible Through the Courtesy of the Following Firms:</b>			
The Chicago Lumber Co. 1324 Pierce St. Phone JA 0151 Beard's Barber Shop 227 S. 20th St. Phone JA 9476 Commercial Duplicating Co. 1511 Dodge St. Phone JA 4504 Printing, Multigraphing and Mimeographing	Elks Club and Grill Room 18th, Dodge St. Open to the Public Hartung Transfer and Storage Co. 902 S. 15th St. AT 1076 Mac the Printer 108 S. 14th St. Phone JA 2828	Independent Printing Co. 112 N. 14th St. Phone JA 3960 Painters, Posters and Window Cards Maison Lorenzo BEAUTY SHOP Brandeis Store, 3d Floor Phone JA 2507 Nickel Cab Co. Phone JA 3000	Omaha Paste Co. 1818 St. Mary's St. Phone JA 3790 The Paramount Cafe 908 Paramount St. Phone JA 9660 Where All Theatrical and Theater Goods Met Quality Theatre Supply Co. 1518 Davenport Phone AT 7253 The Peacock Inn Chinese and American Dishes 1518 Paramount St. Phone JA 9512 The Welch's Grill 24-Hour Service. 30th and Paquam U.S. Oil Co. Supplies All Paramount Hosts, to Make You Comfortable During the Winter Months

## 'VAGABOND KING' TO HAVE FIVE BROADCASTS

Five radio broadcasts will sell "The Vagabond King" by air, and carry the stirring strains of Paramount's all talking, all singing, all technicolor masterpiece to every nook and cranny of the country. It will be the greatest and most concentrated air-selling campaign ever launched before in the annals of the motion picture business.

Sunday night, March 9, from 8 to 8:30 P. M., Eastern Standard Time, the Endicott-Johnson Shoe Company will devote its half-hour broadcast to "The Vagabond King." This broadcast is over the so-called Radio Quality Group consisting of WOR of Newark, N. J., WLW of Cincinnati and WMAQ of Chicago. While this chain comprises only three stations, they are three of the most powerful stations in the United States and pretty effectually cover the country east of the Rocky Mountains.

This Endicott-Johnson broadcast will emphasize the feminine side of "The Vagabond King." The program will consist of selections from "The Vagabond King" played by the symphony orchestra under the direction of Eugene Ormond. Ada D'Orsay, soprano, will sing "Only A Rose" and a chorus will sing "The Song of the Vagabonds", accompanied by the symphony orchestra.

Endicott-Johnson Shoe dealers throughout the country are being advised to cooperate with Publix theatres playing this production on March 7.

This broadcast, of course, will be without charge to Paramount-Publix. It will be in addition to the following national broadcasts which will plug THE VAGABOND KING:

**February 15—The Paramount-Publix Hour, featuring Dennis King.**

**February 22—The Paramount-Publix Hour, featuring Vagabond King music.**

**March 8—The Paramount-Publix Hour, featuring Vagabond King music.**

**March 12—The Philco Hour, devoted entirely to "The Vagabond King."**

Thus there will be three national broadcasts plugging "The Vagabond King" during the engagement of this picture in the \$1.00 top theatres.

### FURNITURE TIE-UP

"The Thirteenth Chair" suggested a furniture tie-up to City Manager Terry McDaniel of Durham, N. C., so he secured a window display of thirteen chairs. The center chair was labelled with the picture title and carried copy on the attraction and the furniture store. On each of the other chairs was a card bearing a catch-line on the picture.

### STOCK TO MINN.

J. C. Strock, supervisor of front house operation in New York, has been transferred to Minneapolis as supervisor of front house operation for the Northwest Division. He will work under Division Manager M. L. Mullin.

### Effective Tie-up Nets Window Displays, Ad.

An ad, 11½ x 4 inches deep, paid for by the Washington Shirt Company, was the highlight of a repeat Publix B & K tie-up with the leading shirt store chain in Chicago, in exploiting "Navy Blues".

Roy Kalver and Milton D. Levy, of the B & K Advertising department are responsible for this contact, which also placed elaborate window displays in all of the Washington stores. No passes or moneys were given throughout the campaign.

### 20,000 PAPER BAGS

Through tie-ups with the music stores in his city Manager, H. S. Orr of the Colonial Theatre, Winston-Salem, N. C. obtained free distribution of 20,000 paper bags for "The Show of Shows."

### Georgia Girl Doubles for Marilyn Miller

To advertise Marilyn Miller in "Sally", her first talking picture, Manager Robert E. Hicks of the Publix-Paramount Theatre, Atlanta, Ga., engaged a local singer-dancer to impersonate the stage and screen star.

The talented local girl was sported in the program of various luncheon clubs a week in advance of the picture's run. She also appeared at the Ansley Hotel Rathskeller and sang over WSB. She was introduced as "Martha Fisher, giving her interpretation of Marilyn Miller's songs and dances at the Paramount Theatre, next week."

Monte Hance replaced Paul Warren as manager of the Strand Theatre, Hattiesburg, Miss. Mr. Warren is no longer with the company.

The Paramount Theatre, new Publix house in Cheyenne, Wyoming, will open on Friday, February 21.

### BLUE MONDAY MONEY-GAG

One of the reasons that Monday is a blue day in the average community is that it's also wash day. No one regrets this more than your local laundry, particularly if your operation is in a community which supports only one laundry.

If every family in every city sent its clothes to the laundry the American Laundry Machinery Manufacturers Association wouldn't be spending thousands of dollars on a tremendous national advertising campaign.

Suggest theatre tickets, purchased by the laundry, as an inducement for local housewives to send their clothes to the laundry. PUBLIX OPINION thinks the plan will open an attractive avenue for newspaper advertising by the laundry, with effective and fascinating angles for getting over its message, and the theatre should receive both newspaper space and the backs of laundry slips, without cost or effort.

Housewives, no longer worn out on Monday evening, will bring husbands, children and friends with them to the theatre, resulting in more paid admissions at the box-office.

Send your exploiteer to the laundry!

## HOW TO SOFTEN HARD-BOILED EDITORS

Consistent plugging will succeed in softening even hard-boiled newspaper guys, and result in convincing them that your intentions are as often unselfish as selfish, according to Manager Walter C. Benson of the Strand, Pawtucket.

By means of a pre-Christmas vegetable matinee and a recent morning show for local newsboys, Benson finally established himself on a friendly basis with the doughty boss of the leading local paper. The first event was put over with the more or less reluctant cooperation of the paper, the second with its enthusiastic support, and now Manager Benson feels that when he has occasion to go to the paper for something in the future, he will at least get a chance to fully explain his mission.

On the newsboys matinee, the paper gave the theatre party two advance two-column ads with accompanying stories, and followed it up with a three column cut and story the following afternoon.

### Brunswick Tie-up Tops Store Window Displays

Several merchant tie-ups, effected by Manager F. F. Smith of the Publix Melba, Dallas, Texas, helped to exploit "Chasing Rainbows", when it played that house.

The Brunswick Record Company paid for the imprinting of all record bags, devoting one side to the following copy: "Charles King, exclusive Brunswick artist and star of 'Chasing Rainbows', with Bessie Love playing at the Melba, Jan. 17-23." Haberdashery stores and jewelry establishments displayed appropriate photos, with copy, of the stars.

## TAKING A CHANCE

In connection with "Take-a-Chance Week" at the Fisher in Detroit, Lou Smith got the TIMES to take a chance on a contest. As neither the title of the picture nor the stars' names were given out, the contest was one to identify the stars and title of the picture. The newspaper ran daily pictures of the stars and a brief synopsis of the plot appeared daily in a box with contest story.

**Take a Chance' Week  
at Fisher Theater**




**Here's Synopsi  
of Fisher Film,  
'Take a Chance'**

They're in the "Take a Chance" week film at the Fisher Theater starting Friday. The beautiful actress, famed on the silent screen, comes to the tables for the first time. The actor? He made you laugh and thrill in one of the biggest pictures of the past year. Guess who they are and win guest tickets to the Fisher Theater.

Here's our chance to take a chance!  
"Take a Chance Week" begins Friday at the Fisher Theater.

It's a secret. No one knows what's going to happen, either on stage or screen. The title of the picture is being held back throughout the week, and the screen stars who appear in it will not be named.

Now, your motion picture editor must have a title. He must also know who the stars are in the picture. He wants you to help him. He wants you to guess who the stars are, and to provide a title yourselves for the picture.

A short synopsis of the story plot is printed below. What do you think the title of such a story should be? The pictures of the stars are right here too, who are yourselves for the picture.

Your motion picture editor will give three prizes totaling \$10 for the best original title to such a story. Read the synopsis and send in your title suggestion to him now. It must be short, four words or less. All title suggestions must be in by Friday at 2 p. m.

And for the first 50 persons who guess the names of the stars in the picture the editor will send guest tickets for "Take a Chance Week" at the Fisher. Two tickets for each correct answer, good for "Take a Chance Week" at the Fisher. Guesses on the names of the stars must be on the names of desk by 2 o'clock p. m. Friday.

The names of the winners, both for the title of the picture and for the names of the stars will appear in Saturday's Detroit Times. Sit down and write your title and guess who these famous stars are.

## BEG PARDON!

Credit for the checker-chess champions live lobby stunt in the Michigan Theatre, Detroit, was given in the January 31st issue of Publix Opinion to Walter Immermann and David Lip-ton. Mr. Immermann writes that Ezra Levin, manager of the theatre, originated and executed the stunt and is entitled to full credit.

### Shadow Box in Cafe Sells Show at Theatre

Artistic and pleasing shadow boxes utilized at the Minnesota Theatre in Minneapolis made such an excellent impression on persons passing through the lobby that Don Alexander, Publicity Director, found that it took very little effort to sell the idea of one to a St. Paul night club.

Placed in the cafe lobby, and visible to most of the diners as they are seated at the tables, the shadow box is changed weekly. The top half advertises the Minnesota program; the lower half is given over to the cafe. The Minnesota program is plugged on the menus, as well. Since night club patrons are also theatre patrons, the idea has proved quite successful.

### Harry Gourfain Joins Unit Producers in N. Y.

Harry Gourfain, veteran Balaban & Katz producer, will join the staff of Publix stage unit and short subject producers at the Paramount Long Island studio, in March. He replaces C. A. Niggemeyer, recently resigned.

Roster of Publix producers under direction of A. J. Balaban now includes Frank Cambria, Jack Partington, Louis W. McDermott, Boris Petroff, and Gourfain.

## WATCH RUMORS ON DAYLIGHT SAVING

Managers who encounter any rumors having to do with daylight saving time, or in whose communities there is definite agitation in favor of resumption of daylight saving time, should immediately communicate this fact to their respective Divisional Director.

Upon receipt of such information Divisional Directors will get in touch with Mr. Botsford at once, and a complete, organized, tried and tested campaign against daylight saving will be forwarded.

Details of this campaign will appear shortly in Publix Opinion, for the general information of all Publix showmen.

### Publix Growth Continues; Acquires New Theatres

Publix, continuing its vigorous policy of expansion, has acquired the four Grubel Theatres located in St. Joseph, Mo., Springfield, Mo., Joplin, Mo., and Kansas City, Kansas. Each is named the Electric Theatre.

In addition Publix has taken over within the past three weeks the operation of the Riviera in Anderson, Indiana, the Huntington Theatre, Huntington, Indiana, and the Aztec Theatre in San Antonio, Texas.

A half interest has been arranged with the Great States circuit on a theatre corporation in Alton, Illinois, and a theatre is now being erected which will be operated by Publix.

The Ruby Theatre, Madison, S. D., has been re-opened, and will henceforth operate on two days a week, Saturdays and Sundays. In Hibbing, Minn., the Homer Theatre is now operating on Sundays only.

"PUBLIX OPINION" DAILY FORECAST CALENDAR								
1930 - MAY - 1930								
PROGRAM-PLOTS	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	REMARKS
(Whether full-week or split week policy, keep your program-plots for each week, here. Set down titles, stars, features, shorts, trailers, footage, running time, running order, distributor, stage show, lobby-talent, and sales campaign plans.)	<b>STAGE MECHANICS CHECK</b> 1. Jerking curtains. 2. Foulness of drapes. 3. Failure to mask battens. 4. Noisy sheaves. 5. Improper "live" or "dead trim." 6. Unsteady stage braces. 7. Improper off-stage masking. 8. Noisy lowering of drops. 9. Noisy traveller. 10. Off-stage noises. 11. Ripped scenery. 12. Set off center line. 13. Platforms not rigid. 14. Improper storage of scenery. 15. Visible wires. 16. Borders not trim med. 17. Failure of draw curtains to meet. 18. Failure to mask towers. 19. Too rapid or too slow lowering and raising of curtains and drops. 20. Dirty stage apron.				1	2	3	(Get down here WHAT is unfinished for the week and WHO was assigned to follow through.)
	4	5	6	7	8	9	10	
	Income tax payments are due June 15. Prepare to offset this temporary shortage of funds for amusement purposes.	Are you doing anything to tie ticket-selling and publicity to high school and college baseball games?	"Iced" signature cuts for ads? Don't forget to include the twin trademarks. Get 'em ready!	Just a few more days to Mother's Day. Publicity? Sell tickets? Florist tie-up?	Place feature stories on "Cooling Systems". Check up consumption of fuel, water and electricity.	What are you doing about Daylight Saving Time for next year?	Don't let your MONDAY BUSINESS turn into "blue" or "red".	
	11	12	13	14	15	16	17	
	Today is Mother's Day. Were you ready for it?	The longest day of the year is June 21st. Any stunts? Copy hunch on "Best entertainment, too, today."	Do you regularly check up on your sound?	Prepare Hollywood star "gifts" promoted locally for June weddings. Stage weddings? Bridal fashion parades, etc.?	GOOD BUSINESS results from a good show in a good theatre.	FLAG DAY is coming (June 14th). (See PUBLIX OPINION, Vol. II, No. 26.)	Launder your seat covers for summer use. Uniforms.	
	18	19	20	21	22	23	24	
	Check up on your cooling plant to see if it's in order. Prepare your boilers for summer.	Have you obtained any want ad tie-ups recently?	Are you doing anything for school graduations?	Promote special newspaper editions and supplements?	To make BETTER BUSINESS use EXPLOITATION and intelligent, convincing advertising and publicity.	Father's Day (June 15th). (See PUBLIX OPINION, Vol. II, No. 57.) Haberdashery tie-up via coming screen stars.	Don't let your MONDAY BUSINESS turn into "blue" or "red".	
	25	26	27	28	29	30	31	
	Are you building SUNDAY matinee business? (See PUBLIX OPINION, Vol. III, Nos. 10, 12)	Help to stop the waste in good, repeatable ideas. Tell 'em TODAY to PUBLIX OPINION (the official "voice" and "idea exchange")	Get your U. S. weather forecaster to officially "turn on" your cooling plant.	How many free merchant windows are you getting? Without passes? How many "chain" stunts?	But for BEST BUSINESS you must intensify your salesmanship on everything about your theatre that has a legitimate claim for interest. In addition, you must have the cooperation of everyone in your theatre as well as friends and contacts.—PUBLIX OPINION.	Today is Memorial Day.	Don't let your MONDAY BUSINESS turn into "blue" or "red".	

# THEATRICAL ADVERTISING

To avoid any misinterpretation, or discrepancy with the advertising department of Publix Theatres, please understand that this is written from the viewpoint of the advertising agency. It will deal with theatrical advertising as seen in a New York advertising agency. It is hoped that helpful points will emerge here and there. If they do, a trifle will have been accomplished toward clearing up many of the questions frequently asked by showmen in the field who watch the New York newspaper ads.

This is the first of a series of articles on various phases of Theatrical Merchandising. The information is gathered from many sources and individuals in Publix.

Probably the first question that will present itself is, "why use an agency?" Theatrical advertising through a national advertising agency was not known a few years ago. Large theatre chain owners kept themselves aloof of the agency for years, until they discovered that the agency could supply the things that it would take years of experience to find out for themselves. To put it in one sentence; the agency serves the advertiser by the actual preparation of his entire advertising ammunition.

The outsider is usually unfamiliar with the procedure that constitutes the creating of a theatrical advertising campaign through an agency. So let us go "through the motions."

Publix Theatres, the client, decides to put a certain picture in one of their New York theatres. A meeting is held and a representative or two from the agency is present. The amount of money to be spent on the campaign is decided upon and a general discussion of the style of campaign follows. When the conference is over, the agency man explains the ideas that presented themselves, to his men in the agency's art department.

Schedules are then made up from the appropriation figures. The advance schedule begins running in the newspapers about four days before the opening. Roughs, that is, tissue layouts in pencil, are made up in the art department from the sizes appearing on the schedules. These are submitted to the client for his approval. Upon being okeh'd, the artist makes the finished drawings from the roughs. The drawings when completed are sent to the engravers. Upon completion, proofs of these engravings are turned over to the copy department for copy.

The copy, along with the engraver's proof of the cuts are given to the agency's layout man, who lays out the ads and specifies the type faces to be used. These are then sent to the typographers and are set up according to instructions. The first proofs of the complete setups are shown within a few hours. These are submitted to the client and he either revises them or gives his okeh. Assuming that he has okeh'd them, mats or electros are ordered from the electrotypers and final proofs from the typographers.

One of the forwarding men sends the insertion orders and mats to the newspapers, according to his schedule. As the advertisements appear in the newspapers, the forwarding man checks these over for mistakes and position. The newspapers are then sent to the agency's checking department, whose duty it is to double-check the forwarding man and measure the ad for correct lineage.

Back of this seemingly simple process are many problems that do not appear on the surface. Probably it would not be amiss to exemplify a few of them.

## NEWSPAPER SITUATION

A big concern of the agency, from a theatrical standpoint, is the newspaper situation. Both as to the high rates and the strict regulations of the amusement page.

The high rates that are prevalent in most of the fair sized and large newspapers have caused many a heated discussion. To make the rate situation a little clearer glance at the prevailing daily amusement rates in New York as compared to the "run of paper" rate, (i.e., the cost of practically every page but the amusement).

Paper	Amusement Line Rate	Run of Paper Line Rate
N. Y. World (M. & E.)	\$.90	\$.65
N. Y. Herald Tribune	.95	.70
N. Y. American	1.00	.50
N. Y. Times	1.00	.85
N. Y. News*	1.50	1.60
N. Y. Sun	.85	.50
N. Y. Journal	1.50	1.25
N. Y. Post	.75	.40

\*The News, strange as it may seem, has a higher "run of paper" rate than amusement rate.

One can readily see that such a difference of cost per line warrants an argument. The advertising agency has been successful to a certain degree in breaking down this high rate.

The New York Telegram, Graphic and a couple of minor papers have come down to the "run of paper" rate on all ads that run 100 lines or more when accompanied by a directory ad. It is hoped that other papers will follow their example. This is a phase that would take reams of paper to cover—but this inkling will be sufficient for the layman.

Another thorn in the flesh of the theatrical advertiser is the Amusement Page restrictions. Such papers as the New York Times, Herald Tribune, Sun and Post are very strict about the appearance of ads on their amusement pages. Because of their aversion to anything dark in an ad they are called the "light papers."

These papers reset all ads in a light face type and retouch or redraw illustrations so as to make them as light appearing as possible. It has been an actual experience to send an ad containing an illustration of Clara Bow to a "light paper" and upon seeing the ad in the paper, discover that Clara's flaming locks have become white overnight. Of course, as soon as it were found that the screen

stars were aging overnight, the art department in the agency did its own retouching for the "light papers" and retained as much of the true likenesses as possible.

While on this phase it would be a good chance to take up the subject of suitable media.

The media to be used depends largely upon the picture being advertised. To illustrate; an Emil Janning's picture is played very heavily in the German newspapers; Pola Negri, in all the foreign newspapers; Dolores Del Rio in the Spanish papers; and so on. Pictures like "The Drag Net," "Ladies of the Mob," "Warming Up," lend themselves to the tabloids; such as the News, Graphic and Mirror in New York. "Ramona," "Two Lovers," and the like, are better suited for higher class newspapers, such as the Times, Sun, Herald Tribune and Post. However, it has been found that the tabloids, mentioned above, are the papers that have the greatest amount of drawing power for the New York Theatres. It may be because the subway rider, or typical New Yorker, is the regular patron of the tabloid and the theatre.

Getting away from any one city, the advertiser should ask himself the following questions about a newspaper:—

- 1—What is the circulation?
- 2—The rate compared to the other newspapers?
- 3—Has the amusement page restrictions, that might interfere with the make-up of an ad?
- 4—And above all, does it reach the theatre-going public?

A good rule to follow is; get in all the papers, giving the most suitable ones the largest space.

## THE LAYOUT OF AN AD

The layout of an ad is its life blood. Cold type must be set in an attractive frame. So we create the layout from which we later make our finished ad.

The first requisite of a layout is "eye attracting quality." The units must be laid out attractively—and if possible, unusually. In a way to make the reader's eye stop and say "What's this?" or "That's odd!" Anything within reason, as long as the theatre consumer stops and wonders what it's all about—and finds out! Of course, the advertiser must not go to the extreme in theatrical advertising. There is a stopping point and any advertiser with common sense can "feel" this point out for himself.

Show advertising lends itself more or less to the "stunt" and "trick" layout. Large explanation points, eye-enticing borders, odd illustrations and hand lettering play a large part in building up this variety of ads.

A layout should do more than attract attention. It should invite reading—seduce the reader into its text. It should have movement. By this is meant, the drawing of the reader's eye into and through the advertisement. The illustration, text and theatre name slug should follow through in some pleasing order. There are many arrangements that can be determined by the layman with a paper, pencil and cut-outs of the units necessary for his ad. By juggling these around, keeping movement and general balance in mind, it often happens that an attractive layout is stumbled upon. Try it and see.

It may violate all principles of movement, balance and symmetry and yet be a striking advertisement. What "stunt" layouts lack in beauty and balance, they sometimes gain in memory value. The "stunt" layout need not disregard balance and symmetry. It can stay out of the "regular" layout class and still have these qualities if the hands that build it are skillful enough.

The main thing, then, to remember in laying out theatrical ads is attractiveness and "eye attracting quality."

## ADVERTISING COPY

Closely associated with the layout is copy. Advertising copy is the voice of the advertisement. To be successful, it must be interesting to the reader, logical, informing and above all, sincere. Which, you see, is quite a program to conform to; especially if your show is only average.

The copy should not be written to entertain—it should be written to sell. The layout may gain the necessary attention—then the copy must do the rest of the job. And must do it interestingly, quickly and thoroughly.

When the show has been sold it is not a bad idea to use a line or two of institutional copy. And if your appropriation warrants it, an individual ad containing only institutional copy will repay itself. It will create in the reader's mind, a feeling of good will and confidence in your house.

The best advice one can give for the writing of copy for your show is to follow your Publix Manuals and press sheets faithfully. The men behind these have made a study of this phase—and following their style of copy will keep you on a pretty safe path.

In conclusion, it is suggested that a study be made of the amusement pages of the larger newspapers, for examples of layout, illustration and copy. There is a wealth of material on these pages and with a little revamping can be made into ads that won't be "steals."

# Theatre Sponsors Basketball Quintet LOBBY VENDING MACHINES POPULAR

In Daytona Beach, Florida, Publix has become a community institution to the extent that it has its own basketball team.

According to word from Manager W. H. Hemphill of the Vivian Theatre, a team has been organized composed of local high school graduates who bear on their uniforms the name Publix. Each player has contributed his share of the expense for the uniform and in return receives the privilege of seeing two shows at the theatre each week.

The contests of course break into the sport pages of the newspapers every time and the theatre is mentioned in each writeup. In addition, every spectator is made Publix conscious whether he wants to be or not. Irrespective of the publicity garnered, the idea is excellent as an expression of community spirit.

## Deutsch to Feature Paramount Song Hits

Emery Deutsch and his Gypsy Orchestra will feature "Dream Lover," from "The Love Parade," and "Song of the Vagabonds," from "The Vagabond King," over the Columbia network of radio stations.

"Dream Lover" will be the opening and closing music of the Dream Boat Hour, every Thursday night at 11. "Song of the Vagabonds" will be the signature number of The Vagabonds, every Thursday at 8.15 P. M.

## Newsreel Feature

In order to bolster the usual weak supper hour business, the Publix Tower, a Chicago suburban house, is now showing a half hour newsreel feature, from 6:30 to 7 P. M. Audiences enjoy it immensely, AND tell their friends about it!

Results from the automatic candy vending machines installed in thirty-five theatres of the circuit have so exceeded expectations, according to M. Schosberg, head of the Lobby Merchandising Department, that a vigorous effort will be made to hasten installations in all theatres.

Weekly report figures prove that the machines furnish a legitimate service that is fully appreciated by patrons. In New York City, these machines are installed in the Paramount Theatre, the Brooklyn Paramount Theatre, the Rialto Theatre and in the Rivoli Theatre. The Paramount vending machines serve one patron in every fourteen, and the income last week was \$446. In Brooklyn, the ratio was the same with the income about four hundred dollars. The Rivoli, with two machines grossed \$126 and served one patron out of every twenty.

The same record is reported from theatres outside the metropolitan area. The Metropolitan in Boston did over two hundred dollars last week, one patron out of every twenty taking advantage of the venders. The Rialto Theatre in Lowell, Mass., had a one to fifteen customer ratio, while the Olympia of Chelsea, Mass., announced a weekly income of \$65 with a ratio of one to eleven.

The widespread use of these machines as proved by the ratio of sales to patrons, is sufficient evidence that they furnish a convenience that is appreciated in the best possible way—by use. Though no effort has been made to gauge the revenue that will accrue to the organization when the service has been completely extended, it is felt that it will be considerable and proves the advisability of building up a system of by-products.

Theatres closed include the Plaza, Kewanee, Illinois, destroyed by fire on January 28, and the Broadway, Aurora, Illinois, closed January 25.

## PROFITS AND GOOD WILL

A sure means of enlivening lobbies and increasing weekday matinee attendance among the fair sex. The Publix Florida in Jacksonville, Florida obtained this free publicity for its first bridge party. The copy below the photo explains the details of the plan. This stunt is also an excellent good will builder.

THE FLORIDA TIMES-UNION, JACKSONVILLE.

## Florida Inaugurates Bridge Parties



About fifty women enjoyed the bridge party yesterday afternoon at the Florida theatre. It is the first of a series to be held every Wednesday afternoon.

## Bridge Party At Florida Draws Crowd

First of Bridge Series Was Held Yesterday; Six Prizes Offered.

Despite the inclemency of the weather,

let, about fifty women enjoyed an afternoon of bridge yesterday on the mezzanine floor of the Florida theatre. It was the first of a series of games to be given every Wednesday afternoon at this theatre. Various merchants in the city gave the prizes. They were: First, a hand-painted orange juice set, by H. & W. B. Brew Company; second, metal bookends, by Furchgott's; third, two-pound box of Russell McPhail's candy; fourth, bridge set, by Elmer's; fifth and sixth, one-pound box Maxwell House coffee. The guests were greeted by Dorothy McKinnon, attired in an attractive black lace Spanish costume, and Hazel McDee of the Jacksonville Orchestra. During the afternoon refreshments of Ruth Wetselberger and Lila Lamb, through the courtesy of Goodie Baker.

And Maxwell House Coffee Company. Each guest was presented with an American beauty by Adair's House of Flowers, and samples of powder and perfume from the Bo-Kay Company and the Or-Blos Company, both local concerns. Among the women playing there were: Mrs. B. Miller, Mrs. W. G. Piper, Mrs. J. D. Cofer, Mrs. H. D. Appell, Mrs. Beauchamp Brooks, Mrs. J. H. Braswell, Mrs. Charles B. Coles, Mrs. Brady S. Johnston, Mrs. Jeannette H. Levy, Mrs. H. H. Kolbe, Mrs. C. P. Tatt, Mrs. H. L. Hancock, Mrs. Clyde R. Simpson, Mrs. Clarence E. Siefert, Mrs. Q. W. Lawhead, Mrs. S. H. Kavinough, Mrs. Elwood Egan, Mrs. Joseph Hartman, Dorothy Perkins, Eleanor Warren, Maxine Keadley, Marjorie M. John.

YOU HAVE THE  
MERCHANDISE  
SELL IT!

**Publix**  
The Official Voice of Publix



**Opinion**

YOU HAVE THE  
MERCHANDISE  
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of February 14th, 1930

No. 23

**Routine business methods cannot be tolerated in Publix. We must carefully analyze the resources of each town and develop them to the maximum extent if we are to keep abreast of the times. Every activity of the community must be represented in terms of patronage of the theatre.**

—SAM KATZ, President, Publix Theatres Corp.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

**Publix Opinion**

Published by and for the Press Representatives and Managers of

**PUBLIX THEATRES CORPORATION**

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

Contents Strictly Confidential

## PERFECT SOUND—OF COURSE

Nothing short of perfection in sound will be tolerated in Publix theatres. A manager who is not competent to assure his patrons of faultless sound reproduction will not be a manager—for long. There is a reason for these things!

There was a time when a coughing, spitting, jerking two-cylinder engine was accepted as a complete and satisfactory representative of the marvels of automotive transportation. But in these days of six, eight and sixteen cylindered motors,—smooth, quiet and powerful, nothing short of perfect performance stands a ghost of a chance of winning public approval.

All of us can recall the period when screechy, scratchy radio reception was acceptable, when crystal sets and ear phones were the vogue. Today static is inexcusable. Radio set manufacturers are discussing distortion in their advertisements. Nothing short of perfect performance is acceptable.

The same is true of sound reproduction on the screen. Experimental stages already are history. Imperfect synchronization is a thing of the past. They're commencing to film comedies about it now!

## WORD-OF-MOUTH!

Experienced showmen like to talk about the value of word-of-mouth advertising. As much as it is discussed and as many marvels as usually are attributed to this phenomenon, its power probably is under-estimated.

While the benefits of favorable word-of-mouth advertising frequently are weighed and considered, too little attention generally is paid to the just as powerful influence of adverse mouth-to-mouth criticism.

Not many years ago a huge tobacco company constructed a great branch cigaret factory in a section of the country away from its main plant. This branch, made necessary by the fact that demand for the product was far in excess of the output, required employment of 3,000 persons.

In some unaccountable fashion a rumor started, and spread solely by word-of-mouth, that a leprosy victim had been apprehended among the employes in this branch. Consumers began to insist upon cigaarets manufactured and packed in the main factory.

Within a remarkably short period, packages from the branch factory were absolutely unsalable in that section of the country and a drug upon the market. The tobacco company was forced by this situation to discharge its 3,000 employes and demolish the newly constructed branch factory with an enormous loss. While not an exaggeration, this is an extreme illustration of the point at hand. Those showmen who recall the "unsafe balcony" or "unsafe chandelier" stories will realize its truth. In lesser degree, the principle holds true in the show business and makes an unvarying standard of courteous service and excellent entertainment absolutely essential to success.

It is unlikely, of course, that a situation ever would develop which would affect a theatre to the extent that this branch factory was affected. Conditions in the two industries are not analogous, so it is inconceivable that anything so unfortunate ever would occur in the show business.

But the wise showman will bear constantly in mind that a dissatisfied or disgruntled patron may cost him a dozen, a score or a hundred potential patrons, depending upon the character of the complaint.

He will also bear in mind that a delighted, happy patron probably will increase patronage in the same ratio.

## SOUND TIPS

From Publix Department of  
Sound and Projection.

HARRY RUBIN, Director

### SOUND BULLETIN No. 46 Flutter

If your take-up chain is too loose you are playing with trouble. Your audience is liable to be sitting in dumb wonder, asking themselves who ever told that girl on the screen she could sing. And who ever told the men who made the picture she could sing. And what's wrong with all the talking, anyway. And the girl may be a finished artist with nothing the matter with her but your take-up chain.

If your chain is loose enough to acquire back-lash the film will be pulled past the sound aperture jerkily. The sound will be jerky in consequence. The smooth, long-drawn-out note will be broken up into a series of gasps. Speaking voices will be irregular and rough. Piano reproduction will sound like a cross between a cat on the back fence and a carpenter sawing wood. This is flutter.

Flutter is not always at its worst. Sometimes it can only be heard on piano, where it shows up easiest, and the least-experienced ear can hear that something is wrong. Flutter begins gradually, as a rule and gets worse with time. A piano selection is an excellent test to catch it when it begins.

Adjusting the take-up chain to the correct tension cures about half the cases of flutter.

There are other causes of flutter. On the newer type bases, where there is a sprocket below the sound gate, the take-up chain will not cause this trouble unless

## FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

### LENGTH OF FEATURES

Record No.	Subject	Make	Foot-age	Runn'g Time
	Lord Byron of B'way—9 reels (AT)	MGM	6925	77 min.
	Slightly Scarlet—8 reels (AT)	Paramount	6400	71 min.
	Wide Open—7 reels (AT)	Warner	6240	69 min.
	Furies—7 reels (AT)	First Nat'l	6435	72 min.
	Dangerous Paradise—6 reels (AT)	Paramount	5245	58 min.
	Woman Racket—8 reels (AT)	MGM	5300	70 min.
	Other Tomorrow—7 reels (AT)	First Nat'l	5600	62 min.
	(AT)—All-Talking			

### LENGTH OF TALKING SHORTS

PARAMOUNT				
	News No. 55		880	10 min.
WARNER				
3681-2	More Sinned Against Than Usual		1405	16 min.
3722-3	Trifles		1460	16 min.
3761	Naughty But Nice		658	7 min.
3778	Niagara Falls		970	11 min.
3780	Vanity		925	10 min.
3647	Wide Open (Trailer)		350	4 min.
MGM				
	Shooting Gallery		1345	15 min.
	Head Guy		1845	21 min.
PATHE				
	Feline Fighter (Sportlight)		855	10 min.
FIRST NATIONAL				
3683	Furies (Trailer)		380	4 min.
	Other Tomorrow (Trailer)		390	4 min.
Length of Synchronous Shorts				
UNIVERSAL				
	Kisses and Kurses (Oswald cartoon)		745	8 min.
INDEPENDENT				
	Movie Goofs (Bondy Film cartoon)		660	7 min.
Length of Non-Synchronous Shorts				
PARAMOUNT				
	News No. 55		795	9 min.

the tension against that lower sprocket is loose. Loose tension on a sound gate is a frequent cause of flutter. The take-up itself is a frequent cause. Cleaning and adjusting it is always one resource when flutter trouble proves obstinate. Loose Bristol set-screws all the way from the motor to the head, or on disc, between the motor and the turntable, will cause the film or record to move unsteadily, and create flutter. Loose holding collars on the rubber connectors will lead to flutter in disc reproduction. Flutter in film, again, is sometimes traceable to a defective mechanical filter inside the flywheel, in which case a new flywheel is usually the only remedy.

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## NEW YORK PROGRAM PLOTS

Week Beginning February 14th

New York Paramount

1. Prelude
2. Paramount Sound News... (8)
3. Sound Trailer on "Roadhouse Nights" (4)
4. Organ Concert—Crawford... (7)
5. "The Duke of Dublin"—Paramount Comedy... (21)
6. Publix Unit—Ray Teal... (35)
7. "Dangerous Paradise"—Paramount Picture... (58)
8. Trailers... (2)

135 minutes

Brooklyn Paramount

1. Prelude
2. Paramount Sound News... (10)
3. Sound Trailer on "Roadhouse Nights" (4)
4. Organ Concert—West... (5)
5. "The Duke of Dublin"—Paramount Comedy... (21)
6. Publix Unit—Vallee... (39)
7. "Dangerous Paradise"—Paramount Picture... (58)
8. Trailers... (3)

140 minutes

RIALTO

"Street of Chance"—Second Week

Rivoli

"Condemned"—Second Week

Criterion

(February 18th)

1. "Vagabond King Overture"—Publix Sound Subject... (5)
2. "The Vagabond King"—Paramount Picture... (107)

112 minutes